

VICTORIA AND ALBERT MUSEUM

REVIEW OF THE
PRINCIPAL ACQUISITIONS
DURING THE YEAR
1937

ILLUSTRATED

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STONE CAPITAL FROM MOZAC. FRENCH; 12TH CENTURY. H. 2 FT. 3 IN.

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PREFATORY NOTE

THE year 1937 has been noteworthy for the high quality of acquisitions in many Departments; and as always, the National Art-Collections Fund has been a material help in securing valuable treasures for the Nation. With their generous help a Romanesque Arcade from Trie-Château, one of the comparatively rare examples of French secular architecture of the period, was acquired and has been erected in the East Hall. An extremely interesting manuscript writing book, English work of about 1550, was purchased with the help of the Friends of the National Libraries.

Mr. Eric M. Browett gave a most important group of about thirty pieces of English furniture of outstanding merit, which had been collected by him over a number of years. The purchase of an elaborate jewel casket, once the property of Mary II, brings back to England from Berlin a historical masterpiece of English workmanship. Another notable purchase was that of a Byzantine jasper gem, representing the Crucifixion in relief, which dates from the 10th century; the Murray Collection was enriched by the acquisition of a mid-15th century Swiss tapestry of "Wild Men" which was formerly in the Figdor Collection.

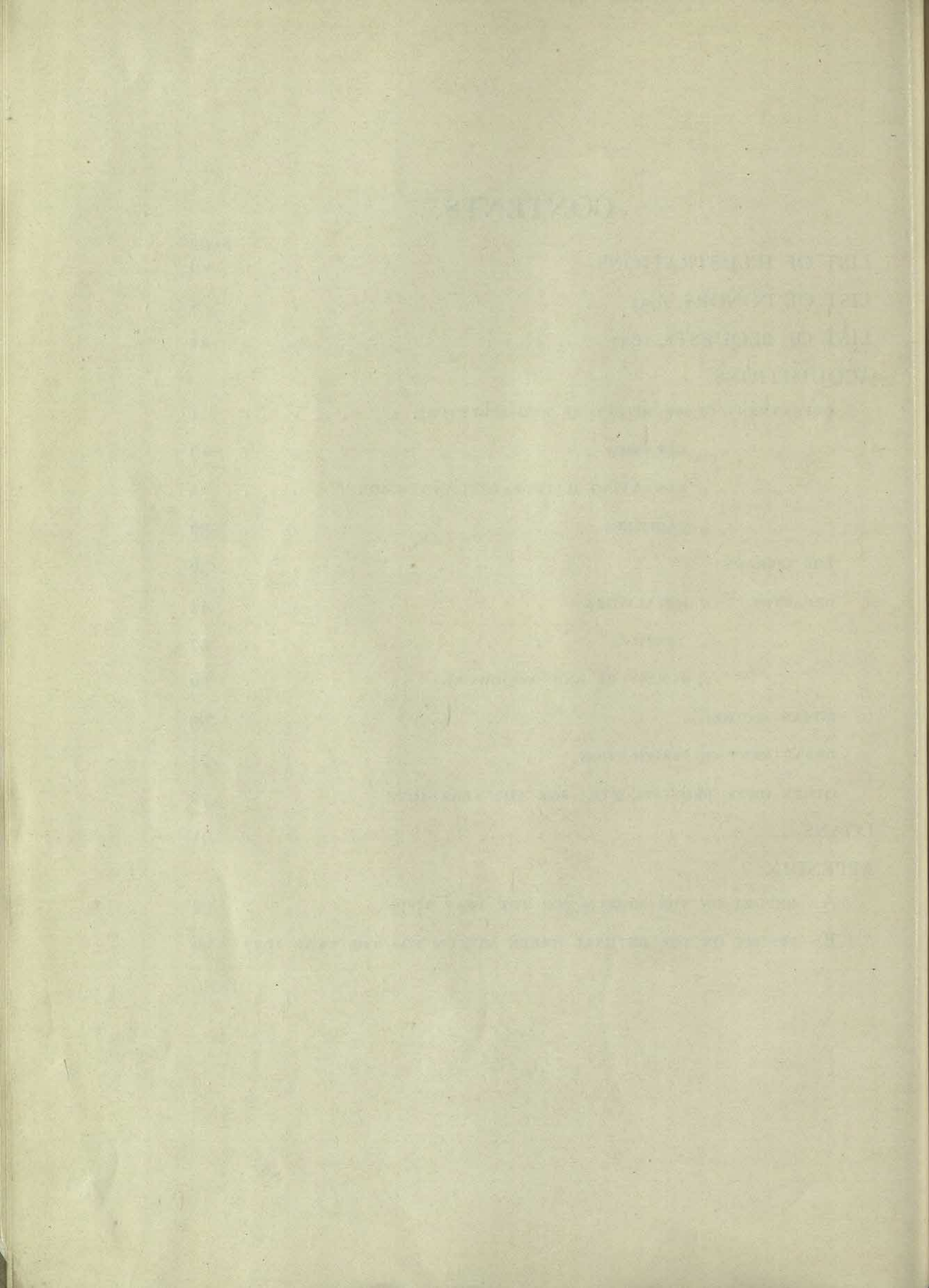
Further selections were purchased from the Eumorfopoulos collection for the Departments of Architecture and Sculpture, Metalwork and Ceramics. His Majesty The King showed His gracious interest in the Museum by presenting a frisket-sheet of the early 15th century, an important document for the technique of printing; Her Majesty Queen Mary graciously presented a further group of illustrated books which she had possessed as a child, as well as some doll's furniture.

ERIC MACLAGAN

June, 1938.

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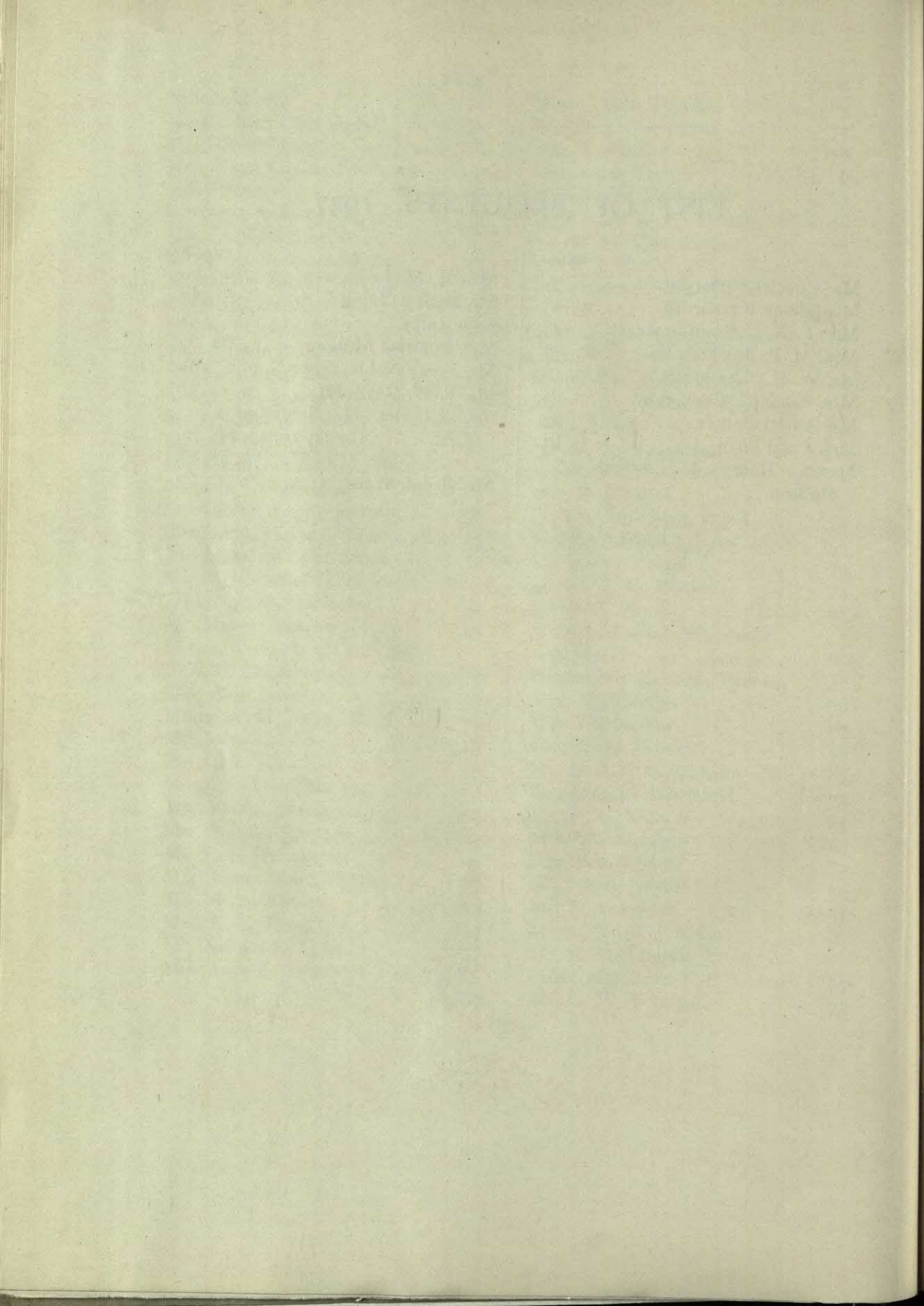
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DEPARTMENT OF ARCHITECTURE AND SCULPTURE

FRENCH ROMANESQUE SCULPTURE

THE collections of Romanesque Sculpture in the Museum are rapidly becoming of considerable importance, largely due to the repeated generosity of the National Art-Collections Fund. The large sum subscribed by the Fund towards the triple window from Trie-Château enabled the Museum this year to purchase an example of Romanesque secular architecture which is unique in size and importance and amongst the most notable additions to the National Collections in recent years (Plate 1).

These windows were discovered in 1936 during the demolition of an old house close to the church of Trie-Château near Gisors. They consist of a series of arched openings on columns with capitals of a late Romanesque character. In the tympanum of each arch there are small double arches containing carvings of a number of fantastic beasts, including sirens devouring a man, a centaur and a basilisk. That these carvings are related to the mediæval bestiaries is tolerably certain, but it would be unwise to give them the moral significance that is often attached to any mediæval representation of monsters. A curious feature, however, is the double arch within the tympanum. This motive appears to be peculiar to the district of the Oise, since the only other recorded examples are two houses in Chartres of which one is still *in situ*¹. The delicate and free treatment of the capitals is almost Gothic, and suggests that the windows must date from the very end of the Romanesque period, probably the close of the 12th century.

Another important acquisition is a large stone capital from the abbey church at Mozac (or Mozat) near Riom in Auvergne. Small cloister capitals are fairly common and the Museum already possesses two beautiful examples, probably from St. Pons, acquired in 1935², but outside France large capitals from the interior of churches are rare (Frontispiece).

The capital, which shows four angels bearing scrolls with the opening sentences of the Gospels, was originally one of the six or eight belonging to the

¹*Bulletin Monumental*, lxxix, 1920, No. 3-4, pp. 217-22.

²*Review of Principal Acquisitions during the Year 1935*, p. 1, Pl. 1.

columns which separated the ambulatory from the choir of the church at Mozac¹. When the choir was rebuilt in the 15th century, the capitals, of which only four have survived, were removed and presumably left lying about in the neighbourhood of the church. Former owners of this capital had property adjacent to the old Abbey, and the capital appears to have been in their garden until recent years, when it was taken by them to Riom, where it remained until about ten years ago. The capital has been fully described and illustrated² as it lay in the garden, and the unusual fact that its history is thus known from the day it was carved adds enormously to its value and interest.

The capitals still remaining in the church at Mozac are frequently cited as among the most beautiful examples of the Auvergne School of Sculpture³, and the figures on the finest of these, with "The Maries at the Sepulchre", so closely resemble the angels on the new capital that there can be no doubt that it comes from the same workshop, if not from the same hand, and is a most important example of the School of Auvergne in the 12th century.

A BYZANTINE GEM

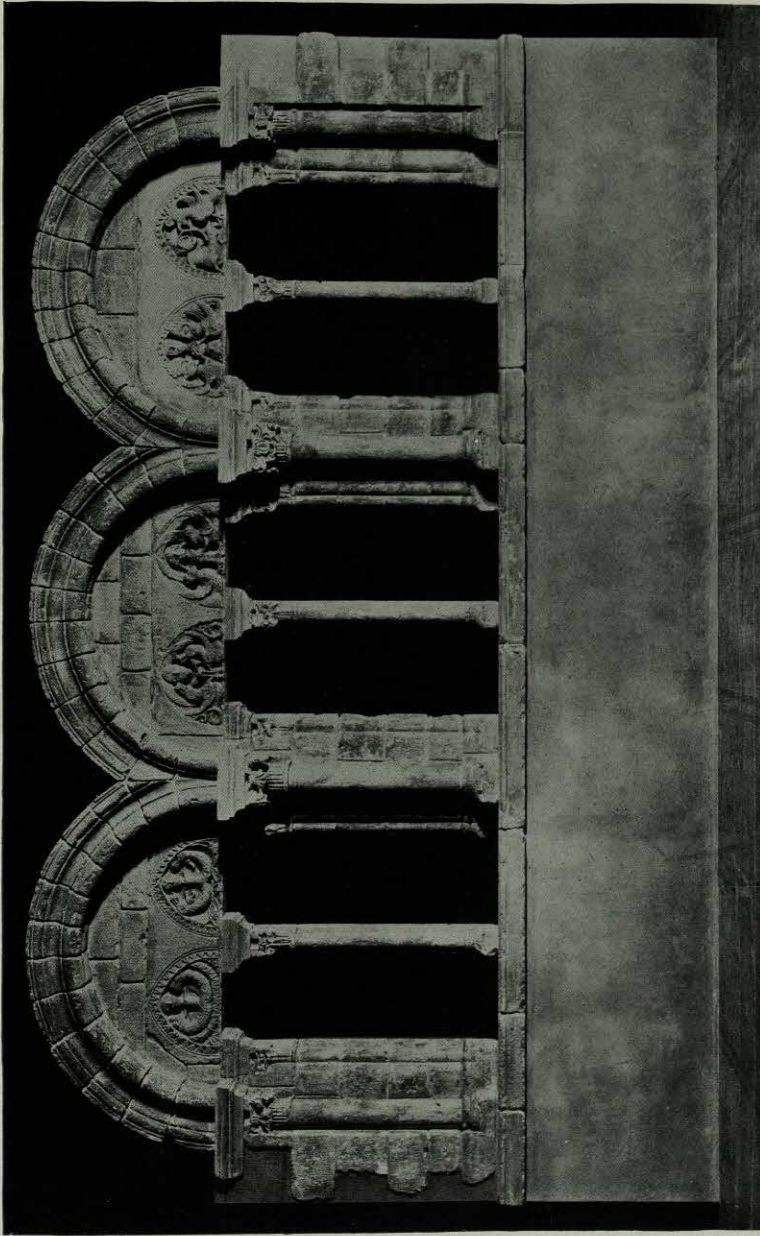
One of the most important additions to the collection of Byzantine carvings is a very beautiful gem in green jasper with a vein of red in the centre (Plate 7a). The carving is approximately $2\frac{1}{2}$ in. square and shows Christ Crucified between the Virgin and St. John, with the Sun and Moon above the arms of the Cross. The figures are in high relief with the forms full and unusually sculptural in treatment, and the carving shows a remarkable skill in wheel cutting in so hard a material. Comparatively few Byzantine gems of any importance exist in public collections, though a fine carving in the same stone of Christ Blessing was acquired in 1932⁴, and it is probable that they were always both costly and rare. The Byzantine treatment of the Crucifixion usually adheres to certain definite compositions; for example St. John generally holds a book supported on his left hand, his right being either outstretched, raised against his cheek or laid on the top of the book. More rarely his hand falls to his side, either empty or holding a piece of drapery, and his bare right arm is raised. The roll held by the Saint on this gem is most unusual, if not unique, and is probably a reminiscence of the Early Christian period when figures of saints were sometimes shown holding a roll, especially where the representation shows strong classical influence. The pose of the Virgin with her left arm

¹*Congrès Archéologique de France*, lxxx, 1913, pp. 124-43.

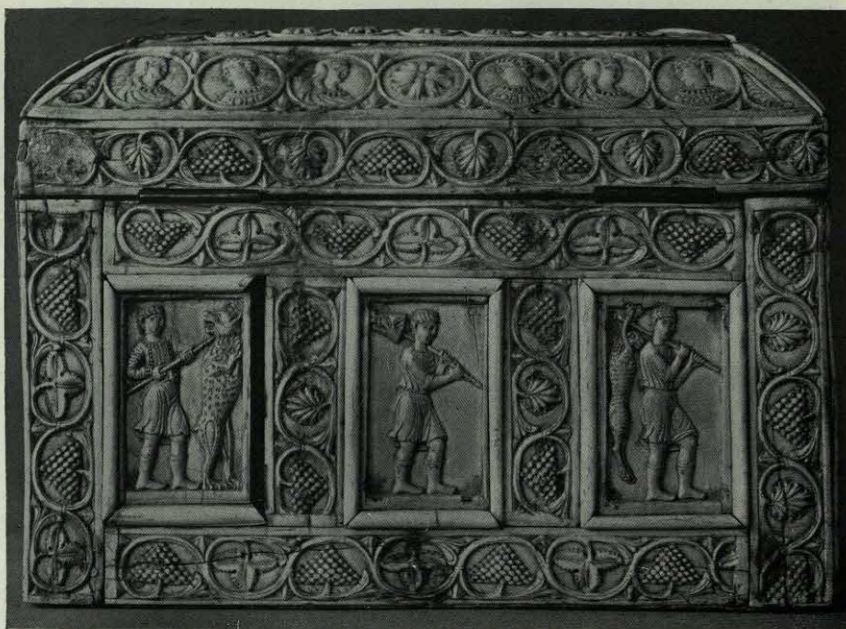
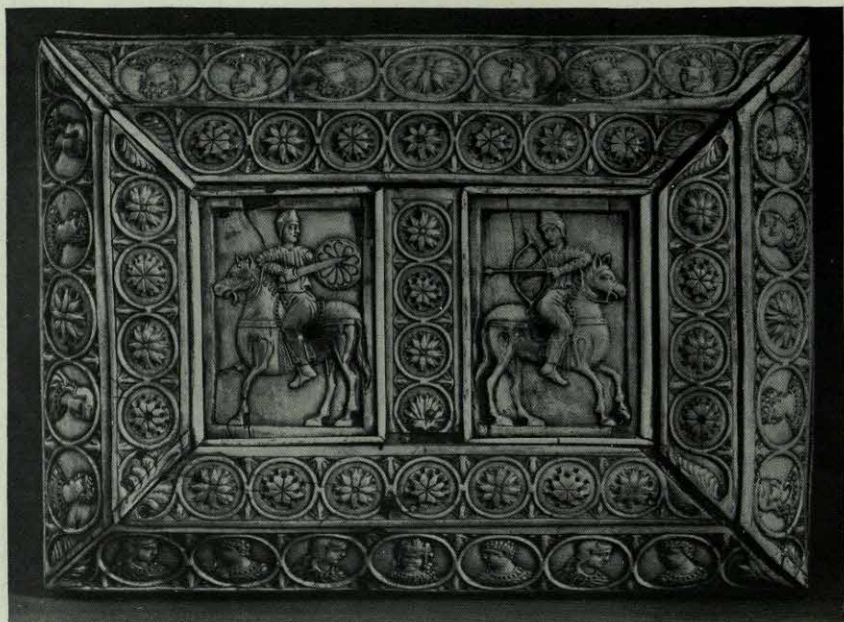
²G. DESDIVISES DU DEZERT and BREHIER: *Riom, Mozac*, 1932, pp. 25, 26.

³MICHEL: *Histoire de l'Art*, 1905, I, pt. 2, p. 604; JALABERT: *La Sculpture Romane*, 1924, p. 42.

⁴*Review of Principal Acquisitions during the Year 1932*, p. 8, fig. 1.



WINDOWS FROM A HOUSE AT TRIE-CHÂTEAU. STONE. FRENCH; END OF THE 12TH CENTURY. H. 9 FT. 1½ IN. (WITHOUT
BASE) L. 20 FT. 10 IN. *Purchased with the aid of the National Art-Collections Fund.*



IVORY AND BONE CASKET. BYZANTINE; 10TH CENTURY. H. $7\frac{3}{4}$ IN.

across her breast also goes back to an early period¹. It has been suggested that the gem dates from the 12th century, but both the iconographical peculiarities and the roundness of the forms appear to point to an early period and a date in the 10th century seems most probable for this beautiful carving.

IVORY CARVINGS

A number of exceptionally important ivory carvings were added to the collection during the year. The earliest in date was a magnificent Byzantine casket, previously quite unknown, which was acquired from the English family in whose possession it had been for over a hundred years (Plate 2). The panels on the lid show mounted warriors facing backwards shooting in the manner of Sassanian figures, on the front are kneeling warriors and a figure of Eve from an Adam and Eve casket, on the back hunters with trophies of the chase and on the ends centaurs and sirens. The shape with the lid in the form of a truncated pyramid is very usual for similar caskets; most of the panels are ivory but the borders and the end panels are in bone, a not unusual combination. The wood foundation to which the panels are fixed is modern, but appears to be an exact reproduction of the original, as the stains on the borders show the position of the old metal mounts. The quality of the carvings is of the finest, and the "Coin" heads shown on some of the borders are only found on the earlier examples such as the Veroli casket already in the Museum. The medallion with the head of an Empress only appears on one other casket, now in the Treasury of the cathedral at Lyons. The carving of the Lyons example is much rougher, so much so that Dr. Goldschmidt suggests² that it is possibly a 10th-century Western imitation. A Byzantine casket in the Reims Museum³ has similar figure subjects and the sirens and centaurs appear on an example at Würzburg⁴. While the new acquisition has not the delicacy of the Veroli casket, it is definitely one of the best examples of 10th-century Byzantine ivory carving which has appeared in recent years.

A very beautiful carving of the Trinity in high relief with the background cut away was very generously given by Mr. George Durlacher (Plate 3*b*). It was at one time suggested that it was French work⁵, but it seems much more likely that it is English work of unusually fine quality dating from the beginning of the 14th century. The ivory was formerly in the Oppenheimer Collection and was exhibited at the Burlington Fine-Arts Club in 1923⁶. It may have

¹MILLET: *L'Iconographie de l'Évangile*, 1916, p. 404.

²*Die Byzantinischen Elfenbeinskulpturen*, i, 1930, No. 85.

³GOLDSCHMIDT: *op. cit.*, No. 84.

⁴GOLDSCHMIDT: *op. cit.*, No. 107.

⁵R. KOECHLIN: *Les Ivoires Gothiques Français*, 1924, i, p. 142.

⁶*Catalogue*, No. 101, Pl. XXIX.

been made for a small devotional triptych or possibly have formed part of a larger composition such as a small retable. Another ivory acquired in London early in the year is a small diptych showing on the one leaf Christ enthroned with the symbols of the Evangelists and on the other the Coronation of the Virgin with figures of angel musicians (Plate 3a). This beautiful little ivory is most unusual in design and exceptionally fine in quality, and represents a style which differs considerably from the more usual type of French work which is generally associated with the Parisian ateliers. It is possible that it was produced in South-Eastern France, but in any case it dates from about the middle of the 14th century. A diptych at Berlin¹ shows a similar composition of Christ in Majesty with the death of the Virgin on the second leaf. Dr. Volbach describes this as Italian (Sienese), though he gives no reasons in support of this ascription.

An unusual ivory, bought with the funds of the Murray Bequest, was a statuette of Venus with Cupid at her side. This is signed under the base: A. Capuz. There was a family of sculptors of this name, some of whom carved in ivory, working in Valencia in the second half of the 17th and the first half of the 18th century². The family appears to have come originally from Genoa and, though lists of Valencian sculptors do not mention an A. Capuz, it is possible he may belong to a Genoese branch. A date about the middle of the 17th century or rather later would be quite in accordance with the style of the carving.

The remaining ivories are all portraits, the one, an oval relief, shows James II crowned by Peace and Justice with Discord beneath his feet, possibly a reference to the suppression of the Monmouth rebellion in 1685 (Plate 4b). It is signed on the back "Jacobus Constantin fecit", but unfortunately so far no trace of the artist of this very fine carving has been found. A very interesting oval medallion given by Miss Helen Farquhar is probably a portrait of Princess Louise daughter of James II. The ivory was formerly in the collection of Sir Hercules Read, where it was described as Princess Clementina Sobieski, wife of the Old Pretender, to whose portraits, however, it bears little resemblance. From comparison with medals³ and other portraits it seems most probable that it represents Princess Louise and that it is by the same hand as a portrait of James III on an ivory snuff box, purchased in 1929, which is in the style of, if not by, Norbert Roettiers. The date would appear to be shortly before 1712, when the princess died. The third portrait, an oval in high relief, shows an elderly man in a loosely curled wig reaching to his shoulders (Plate 4a). He wears a draped

¹VOLBACH, *Die Elfenbeinbildwerke*, 1923, pp. 52-3, No. J. 681.

²IQUAL OBEDA, *Diccionario Biografico de Escultores Valencianos del siglo XVIII*, 1933, pp. 30 ff.

³Medallic Illustrations, Pl. XXXIV, 2, 2.



(a)

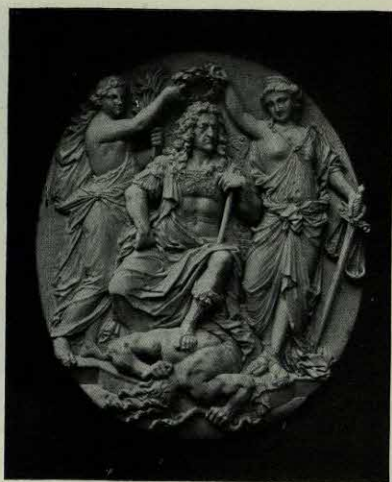


(b)

(a) IVORY DIPTYCH. FRENCH; MID-14TH CENTURY. H. $2\frac{11}{16}$ IN.
 (b) THE TRINITY. IVORY. ENGLISH; BEGINNING OF THE 14TH CENTURY. H. $6\frac{1}{2}$ IN. *Given by Mr. George Durlacher.*



(a)



(b)



(c)

- (a) JOHN ROE. IVORY. SIGNED G.V.D.R. ENGLISH (?); EARLY 18TH CENTURY. H. $5\frac{1}{2}$ IN.
 (b) JAMES II. IVORY. SIGNED "JACOBUS CONSTANTIN FECIT." ABOUT 1685. H. $5\frac{7}{8}$ IN.
 (c) THETIS DIPPING ACHILLES IN THE STYX. BY THOMAS BANKS. ENGLISH; 1790. H. 2 FT. $9\frac{1}{4}$ IN.

mantle over a collarless coat, open to show a gathered shirt with a plain knotted scarf with long ends. On the back is written in ink, apparently in the 19th century, "John Roe. Content is a treasure", and the same inscription is engraved on the brass rim of the 19th-century mount. Unfortunately the sitter cannot definitely be identified, nor can the signature G.VD.R. engraved below the right arm. An ivory medallion of a man with a similar signature, in the British Museum, is inscribed on the back Henry Wooton, 1734, but, from the costume, the present portrait would appear to be some years earlier. This very fine carving is probably by a Dutchman working in England¹.

The fourth ivory portrait is a small bust of William Augustus, Duke of Cumberland (born 1721; died 1765), son of George II, usually known as "Butcher Cumberland". This is almost certainly the ivory bust exhibited by the sculptor Van der Hagen at the Free Society of Artists in 1767. The entry in the Catalogue reads²: "271. Mr. Van der Hagen, at Mr. Rysbrack's, in Vere-street, Oxford-road. A bust of His Royal Highness the late Duke of Cumberland, in Ivory." The ivory is a small version of an approximately life-size bust of Rysbrack, dated 1754, of which a terracotta, probably a sketch for the marble at Holland House, was shown at Messrs. Spink's in 1932³. According to Walpole⁴ Van der Hagen was a pupil of Rysbrack's who carved heads in ivory, presumably working in his master's studio as is shown by the above address. The date of his birth is unknown, but he died in 1770 or early in 1771⁵. A small oval medallion in the British Museum⁶ appears to be a profile version of this bust and may be by Van der Hagen.

ITALIAN SCULPTURE

Several interesting additions were made to the collection of Italian sculpture.

One of the most important Florentine terracottas that has been acquired in recent years is a half-length figure of Christ showing his wound, which was purchased from a family in Florence (Plate 5). When bought the figure was thickly covered with layers of paint; this has now been removed and the beautiful freshness of the modelling is apparent. The figure is modelled in half relief, the back being flat to go against a wall and the lower part of the drapery and the top of the head are left rough.

¹Since this was written Mr. Gordon Roe has suggested that the sitter may be his ancestor John Roe of Henley, Suffolk, who died in 1728 aged 79.

²A Catalogue of the Paintings . . . Prints, etc., now exhibiting by the Free Society of Artists, 1767.

³K. ESDAILE: *The Art of John Michael Rysbrack in Terracotta*, 1932 (printed for Spink), p. 42, as the Duke of Somerset.

⁴*Anecdotes*, ed. 1771; iv, p. 98.

⁵WALPOLE: *Anecdotes of Painting*, v, 1937. Edited by F. W. HILLES and P. B. DAGHLIAN, p. 154. Notice of Sale by his executors, April 1771.

⁶*Catalogue of the Ivory carvings*, 1909, No. 429.

There seems little reason to doubt that the figure came from the tympanum of a small side doorway of the Hospital of Santa Maria Nuova at Florence, originally founded in 1285 by Folco Portinari, the father of Dante's Beatrice. This doorway was destroyed, probably late in the 16th century, but it is seen, with a figure which corresponds almost exactly to this terracotta in the lunette, in a fresco painted by Bicci di Lorenzo in the second quarter of the 15th century to commemorate the consecration of the Church of the Hospital by Pope Martin V in 1420. This fresco, which may still be seen on the west front of the church, also shows a terracotta relief of the Coronation of the Virgin over the main doorway, where it still remains. This is apparently by the same hand as the Christ. The Coronation was ascribed by Vasari to Dello Delli¹, about whose work practically nothing is known, and later by various authors to Bicci di Lorenzo² on the grounds of certain payments to him in the Accounts of the hospital for 1424, which they took to refer to the modelling as well as the painting and gilding of the relief. Dr. Fiocco³ has, however, made out a very good case confirming Vasari's ascription of the modelling to Dello Delli and the painting to Bicci di Lorenzo. There is therefore good reason to believe that the terracotta Christ may be ascribed to Dello Delli round about 1424.

Three Italian reliefs were left to the Museum as part of the bequest of Mr. W. B. Chamberlin. One, a very charming painted stucco in a large, partly modern, frame, shows the Virgin embracing the Child. A version of this stucco in the Kaiser Friedrich Museum at Berlin is described as Florentine work before 1480 under the influence of Donatello, though according to Dr. Planiscig the composition should be ascribed to Nanni di Banco (Il Rosso). Another is a painted stucco after a well-known composition by the Florentine sculptor Antonio Rossellino (1427-1478) showing the Virgin seated holding the Child, who sits on her left arm. An unpainted version of this relief is already in the collection. The third relief, in painted wood, is of a very uncommon type. The Virgin is represented in rather low relief supporting the head and shoulders of the Dead Christ against her left arm. The whole relief is coloured and the background has an unusual decoration of scrolls painted in silver. The work appears to be North Italian and to date from the end of the 15th or the beginning of the 16th century.

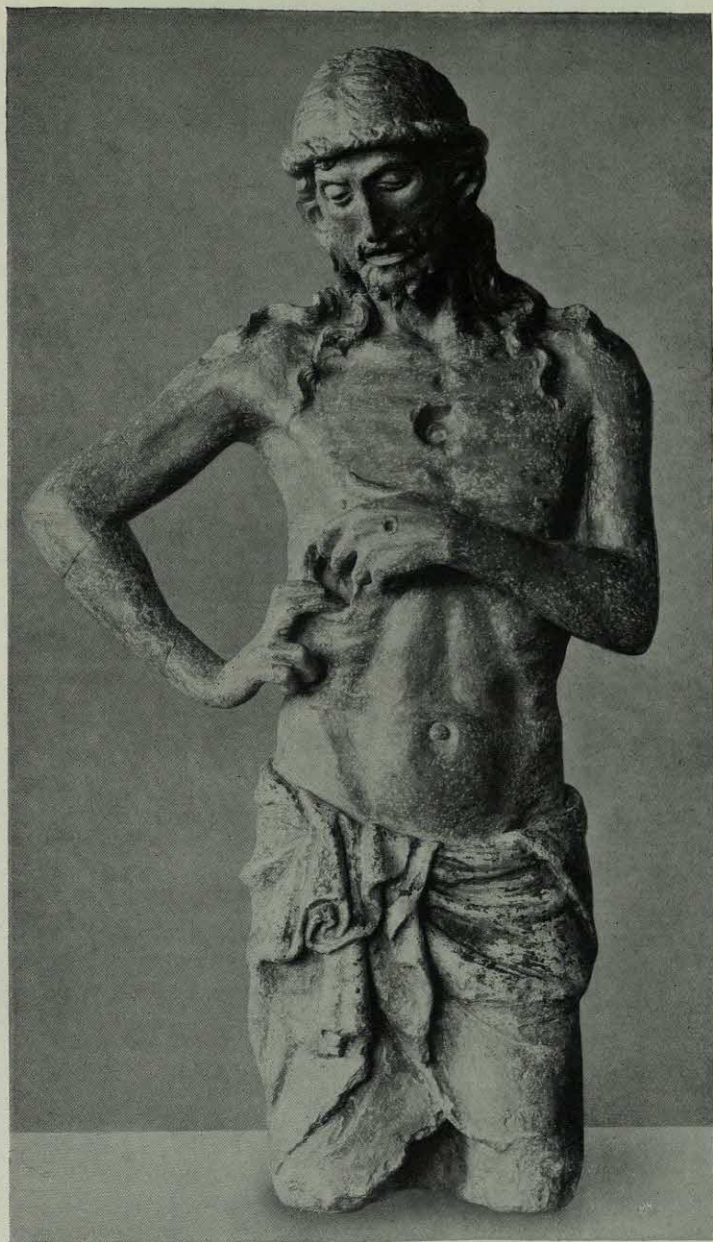
A very important bronze, representing the head and upper part of the body of a monkey (Plate 6a), approximately life size, was purchased in London⁴.

¹LE VITE: *ed. Milanesi*, 1878, ii, p. 147.

²See VENTURI: *Storia dell'Arte Italiana*, vi, 1908, p. 232; R. VAN MARLE: *The Development of the Italian Schools of Painting*, ix, 1927, pp. 10-14.

³*Rivista d'Arte*, xi, 1929, pp. 25 ff.

⁴Formerly in the Fitzhenry Collection.



CHRIST SHOWING HIS WOUND. PROBABLY BY DELLO DELLI.
FLORENTINE; FIRST QUARTER OF THE 15TH CENTURY. H.
3 FT. 5 IN.



(a)



(b)

(a) MONKEY. BRONZE. BY GIOVANNI BOLOGNA. FLORENTINE; SECOND HALF OF THE 16TH CENTURY. H. 10 IN. (b) AN ALLEGORY OF HISTORY. TERRACOTTA. SCHOOL OF GIOVANNI BOLOGNA. H. 8 IN.

The treatment of the bronze is rather similar to that of three monkeys on a fountain in the Boboli Gardens at Florence¹, which it has been suggested² were originally part of another fountain made by Giovanni Bologna between 1568 and 1584 for Francesco de' Medici's garden in the Casino di San Marco at Florence. If so, this is perhaps part of the fourth monkey shown in a drawing for the fountain now in the Uffizi³. Another monkey which might have some connection with this bronze appears among a group of animals decorating a grotto at the Villa Reale di Castello near Florence.⁴ Giovanni Bologna was famous for his naturalistic representation of animals and there seems every reason to believe that this beautiful bronze is from his own hand. The surface of it has been worked on in parts, but the bronze is remarkably fresh in quality and whatever the purpose for which it was made it is an extraordinarily sympathetic rendering of the animal.

A very charming work presented by Mr. Harold B. Bompas, which may probably be ascribed to Giovanni Bologna, is a small terracotta figure of a naked woman reclining supported by a globe and a pile of books, one of which she holds open with both hands (Plate 6*b*). At her feet is a mask. The composition, which represents an Allegory of History, appears to have some connection with a page of sketches of a similar figure by Jacopo Pontormo now in the Biblioteca Marucelliana at Florence⁵. Pontormo died in 1557 in Florence, and Giovanni Bologna may well have seen his drawing there. A very fine bronze version of the terracotta, in the Pierpont Morgan Collection, was ascribed by Dr. Bode to Giovanni Bologna himself,⁶ and it is possible that the terracotta may be a study for this, though the extreme smoothness of the modelling is rather in favour of its being later than the bronze. Dr. Hildburgh gave as his customary New Year gift a very decorative wood relief of the Virgin and Child of a type not usually seen outside its country of origin, which is probably the district between Parma and Modena in Northern Italy. The date is early in the 17th century before 1640-50.

ENGLISH SCULPTURE

Sculpture seems to have been generally ignored in the general revival of a taste for neo-classical art which has taken place during the last few years. It is difficult not to admit that there is a certain justification for this. The

¹VENTURI: *Storia dell'Arte Italiana*, ix, fig. 610.

²B. WILES: *The Fountains of the Florentine Sculptors*, 1933, pp. 64 ff. on the authority of Dr. KRIEGBAUM.

³WILES: *op. cit.*, fig. 120.

⁴VENTURI: *op. cit.*, figs. 605-9.

⁵E. TIETZE-CONRAT in *Zeitschrift für bildende Kunst*, lxiii (1929-30), pp. 165 ff.

⁶BODE-MURRAY MARKS: *The Italian Bronze Statuettes of the Renaissance*, 1912, iii, Pl. CXCv, text p. 4.

universal use of the pointing machine during the 17th and 18th centuries, however misplaced it may seem to modern eyes, was largely justified by the conception of sculpture current at that time. But it is perhaps unfortunate that the return to antique models, which marked the turn of the century, did not include a return to antique methods. Too often the union of classical simplicity and mechanical precision produced the deplorably tedious results which we associate with most early 19th-century sculpture. The general neglect has, however, been unjust to the few. We can still understand something of the prodigious reputations enjoyed by Canova and Flaxman during their lifetime, and Thomas Banks, who is now through the generosity of Mr. C. F. Bell represented in the Museum by one of his most important works, is an artist whose present-day reputation would increase with further study (Plate 4c).

This group of "Thetis dipping Achilles in the Styx" was shown at the Royal Academy in 1790. It was commissioned by a Colonel Johnes, sometime member of Parliament for Radnorshire, and the interest and praise which the group's first appearance provoked was only increased by the information that the figure of Thetis was a portrait of Mrs. Johnes, "a lady whose worth and accomplishments entitle her even to the celebration of such an artist as BANKS". Achilles, too, is a portrait of Colonel and Mrs. Johnes's infant daughter. Johnes was undoubtedly one of Banks' most generous patrons, and the "Thetis" together with other works by him remained at Johnes's house at Haford until sometime between 1833 and 1845, when it must have been removed to Clumber House by the 4th Duke of Newcastle, who bought Colonel Johnes's estate after his death¹. It was placed in the saloon at Clumber and its origin and author forgotten until the recent sale of Clumber property. Other works by Banks in the Museum are the plaster sketch for the bust of Alderman Boydell in his monument in St. Margaret Lothbury and a marble relief of Thetis rising from the Sea lent by the Tate Gallery.

English sculpture is otherwise represented by no less than three portraits of George III. The first, a marble bust by Peter Turnerelli (1774-1839), was given by Dr. W. L. Hildburgh in honour of the exhibition of "Kings and Queens of England" held in the North Court during the summer. Turnerelli was, as his name suggests, of Italian origin, but his early years were spent in Ireland. In 1797 he was appointed on the recommendation of Benjamin West to instruct the Princesses in modelling. During the three years he held the appointment he modelled portraits of most members of the Royal Family. The present bust, which probably dates from about 1810, is an excellent example of the work of a sculptor who enjoyed a long and honourable career in the service of early 19th-century royalty and nobility.

¹C. F. BELL: "The Annals of Thomas Banks . . ." *C.U.P.*, 1938, p. 75 ff.

The remaining two portraits are equestrian. One by Robert Henderson is signed and dated 1821 and must be the "Equestrian statue of His late Majesty, in bronze" exhibited at the Royal Academy in 1821, No. 1140¹. It is an admirable little work and the modelling of the horse in particular bears witness to the truth of C. R. Leslie's remark when he says that he always knew "little Bob Henderson to be a good judge of a Horse", in a letter to Constable.

The other figure is a reduced copy in sycamore wood of the colossal equestrian statue known as the Copper Horse which stands at the end of the Long Walk in Windsor Park. The original, which is by Sir Richard Westmacott, R.A., was erected on 24th October, 1831, and the present copy cannot be very much later in date, but so far it has not been possible to trace the author of it.

FRENCH AND GERMAN SCULPTURE

A particularly attractive equestrian statuette was given by Lady Juliet Duff in memory of Lieutenant Edward Horner. The figure shows a young man wearing clothes and armour of about 1675 to 1680, and with the order of the Saint-Esprit on a scarf round his shoulders. The most obvious identification of the figure would be with Louis XIV, but the age of the youth and the date of the costume suggests that the statuette is more likely to be of the Grand Dauphin (1661-1711), who was Louis XIV's eldest son.

Mr. Alfred Spero made another interesting and uncommon gift in the form of a tortoiseshell relief of the Nativity. The relief, which is set in an elaborate 16th-century frame of ebony with pierced tortoiseshell panels, appears to have been pressed from a mould and is probably Flemish work of the middle of the 16th century.

In addition to the Italian sculpture which came to the Department through Mr. W. B. Chamberlin's bequest there was also a charming figure in painted and gilded wood of St. Barbara. The saint which is of the type associated with the Flemish "Jardins clos," holds the book in her left hand, and at her back is her tower; the right hand has been broken off. On the back are stamped the four parallel strokes which the Malines image makers gave to their productions during the first half of the 16th century².

Other examples of Continental sculpture include two important purchases from the funds of the Murray Bequest. Both are attributed to the Augsburg School of the second half of the 16th century, though certain curiosities of style in each of them suggest a diversity of influences. The first is an unusually fine boxwood carving of Christ at the Column. The column is missing, so that

¹ALGERNON GRAVES: *Royal Academy of Arts*, iv, p. 68.

²POUPEYE in *Bulletin du Cercle Archéologique de Malines*, xxii, pp. 101 *et seq.*, 1912. Also G. VAN DOORSLAER in *Revue Belge d'Archéologie*, iii, 1933.

the position of the figure at first sight appears to be rather meaningless; the execution is, however, of the highest quality and is particularly interesting in showing traces of a style considerably earlier in date than the statuette could possibly be.

The second acquisition is two attractive little gilt bronze figures of boys. These figures, and another exactly like them in Lord Lee of Fareham's collection¹, have enjoyed a diversity of attributions ranging from Flemish Gothic to Spanish Baroque. They do in fact show a mixture of styles which to some extent justifies the various dates given them, but the curious modelling of the limbs, suggesting that they were cast from wood carvings, is typically German. Further their stylistic resemblance to a bronze figure of a woman attributed to Christoph Weiditz in the Deutsches Museum² is so marked that, though we cannot give the little figures to Weiditz himself, it is impossible not to see strong traces of his influence. Weiditz worked as a sculptor and goldsmith in South Germany, Spain, and elsewhere during the first half of the 16th century. The slightly exotic style combined with their obvious connection with applied art is an additional reason for supposing them to be the work of someone directly influenced by Weiditz.

G E M S

A fragment of a large Augustan cameo bequeathed by the late Charles Shannon, R.A., is a welcome addition to the group of classical gems. It is engraved with a Medusa head in profile to the left. Although the type represented, that with open eyes and lightly parted lips, is Hellenistic, the engraving appears to be somewhat later in date. The material is onyx of two layers, the lower of a translucent chestnut brown, the upper of translucent white with brownish and livid stains.

Among the Renaissance works one of the most interesting is a cameo head of the emperor Galba. It is not only a characteristic example of good Italian workmanship of the 16th century, but it has the additional interest of having been in the 17th century in the possession of Thomas Howard, Earl of Arundel³. With the rest of the Arundel gems it later formed the Marlborough collection⁴ and passed thence to the collection of the late T. Whitcomb Greene, F.S.A. This cameo was included in a group of twenty-nine, mostly of Renaissance and later date, given by Dr. W. L. Hildburgh, F.S.A.

¹W. W. WATTS: *Works of Art in Silver . . . belonging to Viscount . . . Lee of Fareham*. Privately printed, 1936. No. 104.

²*Verzeichnis der Neuerwerbungen seit 1933*, pp. 64, 65.

³*Arundel Catalogue*, Thec.B, No. 40.

⁴*Marlborough Gems*, ii, Pl. XV (not XVI, as stated in the sale catalogue, Christie's, 1899, lot 437).

19TH-CENTURY SCULPTURE

The critic who first introduced Rodin to the English public, before, even, he was recognised in his own country, was the poet W. E. Henley. He had made the sculptor's acquaintance as early as 1881 through their mutual friend Legros, and the friendship was continued until Henley's death in 1903. In 1880 Rodin was commissioned to make his "Porte de l'Enfer", and this great work, destined to remain uncompleted on his death, was referred to in one of Henley's earliest letters to him—at the end of 1881 he wrote, "I hope that the large Door about which we talked for a moment is getting on all right and as you wish"¹. In 1884 Rodin modelled a portrait head of Henley, a bronze replica of which was given by the artist for the memorial in the crypt of St. Paul's Cathedral, and a further proof of the friendship is a small plaster group of two naked girls inscribed "AU POETE W. E. HENLEY SON VIEIL AMI A. Rodin" which was bequeathed during the year by Mr. Charles H. Shannon, R.A. This attractive and enigmatic little work, known variously as "Volupté", "Les Métamorphoses d'Ovide" and "Les Fleurs du Mal" was modelled before 1889, and bears a close resemblance to the group of Cupid and Psyche in the upper part of the Gate of Hell². The Shannon Bequest included another example of 19th-century French sculpture of some interest—a terracotta head of a smiling girl modelled about 1867 by Jean Baptiste Carpeaux. The work is based on a portrait which Carpeaux made in 1860 of the daughter of one of his earliest patrons, Mlle. Anna Foucart, and other examples of it are known under the titles, "L'Espiègle" and "La Rieuse Napolitaine"³.

CHINESE SCULPTURE

During the year the final selection of Chinese sculpture from the Eumorfopoulos Collection was made.

As in 1935, the earliest of the new additions is a Stele carved in grey stone which has been attributed to the end of the 6th or the 7th century A.D.⁴.

The front of this Stele is carved in three registers, the bottom one showing a seated figure of Sakyamuni attended by Ananda and Kasyapa, the middle Sakyamuni and Prabhutaratna seated on a dais under an elaborate canopy, and the upper Maitreya attended by two other Bodhisattvas. The back and sides have unfinished inscriptions relating to the families of Ch'en and Chang. An interesting feature of this somewhat uninspired work is the depth to which

¹F. LAWTON: *Rodin*, p. 105, 1906.

²G. GRAPPE: *Catalogue du Musée Rodin*, i, Hotel Biron, No. 132, p. 57, 1927.

³J. LARAN: *J. B. Carpeaux*, No. VIII, p. 31, 1912.

⁴W. PERCEVAL YETTS: *The George Eumorfopoulos Collection. Catalogue of Chinese and Korean Bronzes, Sculpture, etc.*, iii, *Buddhist Sculpture*, 1932, No. C. 28-33, pp. 52 ff.

the carving has been carried, enabling the sculptor to work almost in the round.

A richly ornamented figure of about the same date is a Bodhisattva standing on a lotus base (Plate 33a)¹, carved in a dark grey marble with slight remains of colour. In the left hand is a Vase of Plenty.

The remaining works date mainly from the Sung (A.D. 960-1279) and later dynasties. The most attractive of these is a richly coloured wood figure of a Bodhisattva², but of more archæological value is a gilded wood figure of Kuan-Yin in the normal attitude of "kingly repose". This work contained in the interior two pieces of cloth bearing inscriptions recording the restoration of the figure in A.D. 1374 and 1417, as well as many pieces of coloured silk, various seeds, amber, a bronze mirror, bell, etc. The inscriptions enabled the subsequent coats of coloured gesso to be removed and the figure is now in the original condition in which the Sung dynasty sculptor left it.

Among the fragments, especial mention must be made of a colossal head, probably of a Lohan, in a hard grey stone dating from the close of the Sung dynasty³ and two typical heads of Bodhisattvas in marble⁴, probably of the Ming dynasty.

The selection included a number of pieces of architectural decoration. One of the chief of these is an eight-sided carving in cream-coloured marble with remains of pigment, probably part of a pillar, bearing alternately reliefs of lions and Yakshas⁵, of the T'ang dynasty (A.D. 618-906).

A large pierced balustrade, some eight feet long, in white marble⁶, has at the top seven panels carved with musicians and below two panels with male and female dancers; at the ends are two larger reliefs with guardian figures of Yakshas.

¹YETTS: C. 24, 25, p. 51.

²YETTS: C. 77, 78, p. 62.

³YETTS: C. 92, 93, pp. 69, 70.

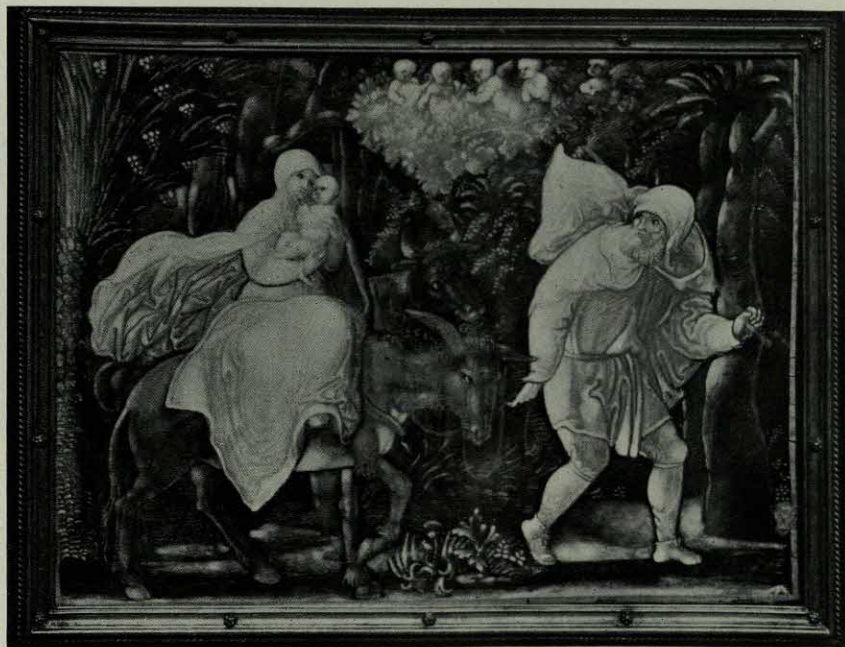
⁴YETTS: C. 86, 87, p. 63; C. 114, p. 72.

⁵YETTS: C. 41-44, pp. 57, 58.

⁶YETTS: C. 37-40, pp. 56, 57.

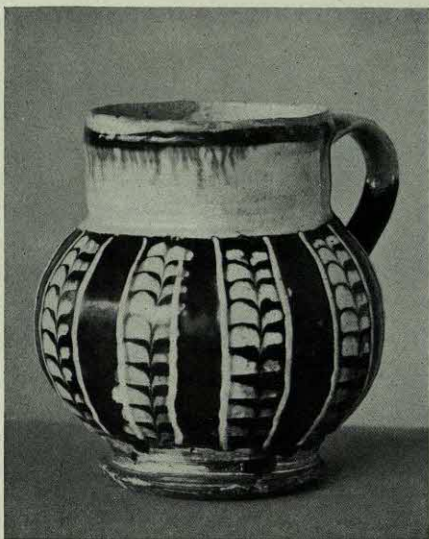


(a)

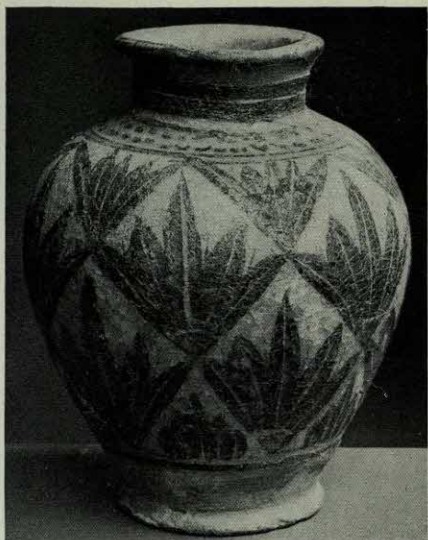


(b)

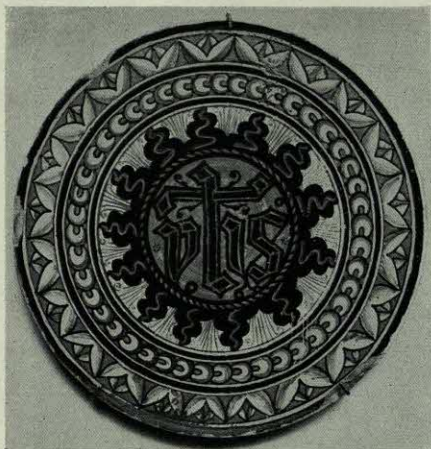
(a) THE CRUCIFIXION. JASPER. BYZANTINE; 10TH CENTURY. H. $2\frac{9}{16}$ IN.
 (b) THE FLIGHT INTO EGYPT. PAINTED ENAMEL BY JEAN II PÉNICAUD.
 LIMOGES; ABOUT 1540. H. $4\frac{7}{8}$ IN. Bought out of the funds of the Capt. H. B.
 Murray Bequest.



(a)



(b)



(c)



(d)

(a) EARTHENWARE JUG. ENGLISH (STAFFORDSHIRE); LATE 17TH OR EARLY 18TH CENTURY. H. $4\frac{3}{8}$ IN. (b) EARTHENWARE JAR. SYRIAN (RAKKA); 13TH CENTURY. H. $5\frac{3}{8}$ IN. (c) MAIOLICA ROUNDEL. ITALIAN (FAENZA); ABOUT 1480-90. D. $13\frac{1}{2}$ IN. Bequeathed by Mr. W. B. Chamberlin. (d) EARTHENWARE BOWL. SAMARKAND; 10TH CENTURY. D. $9\frac{1}{2}$ IN.

DEPARTMENT OF CERAMICS

A CHINESE POTTERY FIGURE

PERHAPS the most important addition to the Chinese pottery and porcelain is a nearly life-sized figure of the Buddhist patriarch Ta Mo, the Indian Bodhidharma (Plate 33c), generously presented by Messrs. John Sparks and Co. It is of hard whitish earthenware, painted with coloured glazes—chiefly brownish yellow, green and a deep purple brown, and represents the sage seated cross-legged in contemplation, his hands concealed in the voluminous and simply modelled folds of his robe. Besides being a very impressive piece of ceramic sculpture the figure has the interest of an inscription recording the date of its making. Unfortunately some of the characters are defaced and cannot be read with certainty, but enough remains to show that the figure was made in the 20th year of the reign of the Emperor Ch'êng Hua (1465–87), to the order of a pious donor and his wife, by an artisan whose name is illegible.

COREAN PORCELAIN

An important group of pieces of the later Corean porcelain was acquired at a very moderate price through the generosity of Mr. Aubrey Le Blond, whose gift of a large collection of the earlier wares chiefly of the period of the Kōrai dynasty (924–1392) was the occasion of a catalogue published by the Museum in 1918. Like the Kōrai celadons this later porcelain is a very distinct variant of the contemporary Chinese ware, and like them too it is of additional interest on account of its influence on the wares of Japan. The Corean peninsula is the nearest point of contact between Japan and the mainland of Asia, and besides being the channel through which the more strictly Chinese culture passed, itself contributed much that is regarded as classical and formative in the art of the younger civilisation.

The porcelain dates chiefly from the middle of the period of the Yi dynasty (which ruled from 1392 until the Japanese annexation of Corea in 1910), when after the devastating invasion of the Japanese Hideyoshi at the end of the 16th century it became the policy of the rulers of Corea to cut off their country from all contact with the outside world, earning for it the name of the "Hermit Kingdom".

Both forms and decoration naturally show a kinship with the Chinese wares of the latter part of the Ming period (16th and 17th centuries), but there is a range of characteristic Korean forms including a high-shouldered vase, a long-necked bulbous bottle with a roll at the mouth, and a globular vase cut on the outside into facets in a style familiar also in Japanese pottery. The painting is in underglaze pigments—cobalt blue, copper red and a rusty brown derived from iron—which are rarely brilliant and sometimes quite muddy in tone; but there is often an impressive strength in the summary drawing of birds and flowering plants, lotuses, emblems and (more rarely) formal patterns. The white glaze commonly has a greenish tone and under this several types of decoration in relief, moulded or painted in slip, were used with agreeable effect.

The wares cannot be dated with any great precision, and in view of the political circumstances of the country it is likely that the late Ming style would have survived with little change over a long period. An inscribed memorial tablet included in the collection, commemorating the life and death of a Korean lady, P'an Nan P'o, is painted in the same dull greyish blue as many other pieces, and appears to have been made not earlier than 1845.

NEAR EASTERN EARTHENWARE: SOME NEW TYPES

White-glazed earthenware painted with designs in metallic lustre colours was a kind of pottery universally admired in the Islamic lands of the Near East. Its first appearance seems to fall within the short period when the capital of the Abbasid Caliphs stood at Samarra on the Tigris (A.D. 836–83), for the treatment of some of the lustre-ware fragments found there by Sarre and Herzfeld suggests that they were experiments in a new technique. The earliest styles were distinguished by their polychrome painting in ruby red, olive yellow and various browns, and by their vigorous, wildly drawn designs. As time went on all the colours were eliminated except the olive or greenish yellow, and stylised figures of men and animals make their first appearance inside the bowls, isolated by "contour-panels" from a dotted field; the reverse of such pieces is almost always decorated with concentric circles on a ground of dots and dashes. Few fragments in this monochrome style were found at Samarra, and it probably developed after that city was abandoned in 883, continuing during the first half of the 10th century. There can be little doubt that the wares of both styles were made in one particular district, though their distribution extends from Medina Azzahra in Spain on the one hand, to Samarkand in Eastern Turkestan on the other; wherever found, the style and the fine, sandy yellow clay body are the same, which would hardly be the case if a number of widely scattered factories had produced their own local versions of lustre ware. Its place of origin is still disputed. Egypt, Persia and Mesopotamia have all

been claimed as the country of origin; whichever this may have been, it has been shown¹, on the evidence of bowls in the Museum painted in blue as well as lustre, that the same workshops produced lustre wares and those with similar body and glaze painted in blue or green only, or both colours combined, which occur in quantity amongst the Samarra finds. Many other considerations, but especially its cultural prestige as the seat of the Abbasids, make Mesopotamia seem the most likely district².

That the process of lustre-painting was kept a close secret by its practitioners is to be inferred from the treatment of certain fragments among the painted wares found in such quantity on the rubbish heaps of Afrasiyab, a suburb of Samarkand in Turkestan. Kiln-wasters now in Berlin prove that these wares are for the most part of local origin³, but three among the Berlin fragments from the site and one among those presented to this Museum by Major W. J. Myers in 1898 are painted in polychrome lustre, and were undoubtedly imported from the same centre that produced the 9th century lustre-ware found at Samarra. The 10th-century monochrome lustre-ware must also have been known in Samarkand, for an obvious attempt to imitate its colouring and design is shown by a bowl of the local ware formerly in the Demotte Collection and now acquired for the Museum. This bowl (Plate 8*d*) has a flat foot and straight, expanding sides; the red clay is covered with a white slip on which is painted in pale olive-green a design of buds and palmettes radiating from a central rosette, touches of deep purple being added on the stems and strokes of red in the buds. The olive-green colour closely imitates the prevailing tone of the 10th-century lustre-ware, though naturally there are no metallic reflections; the design betrays a similar source of inspiration in the "contour-panels", the dotted ground, and the scalloped border. One of the fragments from Afrasiyab shows on the reverse a copy of the concentric circles and dot-and-dash pattern, but the bowl under discussion has no external decoration added over the plain white slip. Wares bearing a strong family resemblance to those from Samarkand have recently been discovered by the American Expedition at Nishapur, in Eastern Persia, and there the evidence of associated coins proves that the painted pottery was already being made at the end of the 8th century⁴. It is likely that its manufacture at Samarkand and elsewhere continued over a long period, with occasional modifications of style under outside influence. Technically the potters make no advance; when imported lustre ware was brought to their notice they would willingly have produced the like, but were

¹Review of the Principal Acquisitions during the Year 1930, p. 14; *ditto*, 1934, p. 8.

²Compare E. KÜHNEL: "Die 'abbāsīdischen Lüsterfayencen'" in *Ars Islamica*, i, 1934, pp. 149-59.

³K. Erdmann: "Ceramiche di Afrasiab" in *Faenza*, xxv, 1937, pp. 125 ff.

⁴Bulletin of the Metropolitan Museum of Art, New York, xxxii, No. 10, October 1937.

unable to learn the secret or persuade any of its possessors to come and settle in their midst.

Further light is thrown on the art of the Abbasid period by a collection of fragments of pottery and glass from North Syria; these were found on a site now called Al Mina ("The Harbour") at the mouth of the River Orontes in excavations directed by Sir Leonard Woolley, at which the Museum was represented by Mr. Arthur Lane, an Assistant Keeper in the Department of Ceramics. When the neighbouring harbour of Seleucia Pieria silted up in late Roman times, Al Mina apparently served as the port for Antioch, some ten miles inland, and a few of the fragments can be attributed to this period (A.D. 5th-6th century). After the Arab conquest in the 7th century, the place was evidently deserted for a time; but rich finds of pottery and glass, including much similar to that discovered at Samarra, suggest that in the 9th century it became a thriving depôt for trade. Direct communication between Mesopotamia and Syria across the intervening desert had been difficult since the decay of Palmyra, the caravan city in the middle, and trade now followed the Euphrates valley to the north west, branching from Rakka or Balis across to Aleppo. From here the nearest and most easily accessible seaport was that at the mouth of the Orontes, and much of the pottery found there was evidently broken on its way from Mesopotamia to the coastal towns of Syria and Egypt. Lustre-ware is represented in both the earlier polychrome and later monochrome styles; the white-glazed ware painted in blue, green or purple (referred to above), found at Samarra and Persian sites, is also present; some of the pieces with running green and brown lead-glaze and *sgraffiato* decoration after the Chinese manner must also have come from Mesopotamia. These finds are of great interest as a document for the westward diffusion of the "Samarra types"; the Danish excavators at Hama and the Americans at Antioch are finding similar material. Evidence thus increases in favour of those authorities who would attribute the whole series to the cultural centre of the Islamic world, Bagdad (or, for a time, Samarra), which holds a roughly central position in the geographical area over which the "Samarra types" are found.

The coarser Abbasid pottery from Al Mina, such as the unglazed and stamped wares, much of the *sgraffiato* ware, and a hitherto unrecorded type with painting laid directly on the red clay, was probably made somewhere not far away in North Syria. Very few pieces can be identified as Egyptian imports.

The glass of this period, though fragmentary and decayed, is important as the first large group of its kind to be found in Syria in controlled excavations. Many techniques are represented—shallow cups impressed with figures of birds, various shapes moulded or stamped with circles, bottles made in two parts joined by a seam round the middle (the upper part being stained blue or purple

in contrast to the white lower one), and a few unimportant pieces with cut decoration, besides the numerous utilitarian bottles and cupping glasses. Somewhat similar material known to come from Egypt is already represented in the Museum, but Syria was still at this date famous for its glass and no doubt most of the fragments found at Al Mina were made in the country.

The recapture of Antioch for the Byzantine Empire in A.D. 968 put an end to trade with the interior, and the Al Mina site was again abandoned till the arrival of the Crusaders in 1098. Re-named Port St. Simeon, it became the harbour for Antioch and an important trading station for the Genoese and Pisan merchant-vessels that plied along these coasts. Most of the pottery found in this level is *sggraffiato* ware with very bold and vigorously drawn designs, and a few unglazed kiln-wasters prove that it was made on the spot. The most characteristic shapes are bowls with a flat, out-turned rim, or else with a deep vertical lip. The scheme of decoration consists in applying one or other of about thirty stereotyped border patterns to rim or lip and filling the well of the bowl with radiating stylized plant designs, imitation heraldic shields, schematic drawings of birds or animals, or rarely with human figures. A most interesting example of the last (Fig. 1) shows a squatting figure in eastern dress holding a wine-cup—a familiar subject alike on Persian pottery, Syrian enamelled glass and Mesopotamian bronzes. Such Byzantine or European influence as is visible in this ware has undergone profound modification from contact with the art of the Syrian hinterland. A bowl with a trousered archer on horseback in the British Museum¹, which came from near Aleppo, and a bowl of similar style showing a fish among scrolls, found at Deir-al-Zor on the upper Euphrates and now in Berlin², are examples of the buoyant calligraphic rhythm practised by the potters of that district. Something of this has come to liven the Port St. Simeon wares, whose makers may well have included native Syrians; they provide a refreshing contrast to the contemporary *sggraffiato* wares of Cyprus in which the frigid, deliberate Byzantine drawing owes very little to Islamic art. Associated coins show that the Crusaders' pottery at Port St. Simeon belongs mainly to the 13th century; it was traded along the coast, for precisely similar ware was found at the Pilgrims' Castle, Atlit, near Haifa in Palestine, which was occupied by the Crusaders between 1218 and 1291³. In 1933 the Museum acquired specimens of another ware from that site, bowls with a sandy, whitish body and painted decoration in purple, blue and green on a thin white glaze⁴. Port St. Simeon

¹R. L. HOBSON: British Museum. *A Guide to the Islamic Pottery of the Near East*, 1932, fig. 39.

²F. SARRE and E. HERZFELD: *Archäologische Reise im Euphrat und Tigris-Gebiet*, iii, 1911, Pl. CXIII, No. 6.

³Articles by C. N. JOHNS in *Quarterly of the Department of Antiquities in Palestine*, i, 1931-2, pp. 111-29; iii, 1933-4, pp. 137-44.

⁴*Review of the Principal Acquisitions during the Year 1933*, pp. 12-13.

yielded fragments of the same type, which has also come to light at Hama on the Upper Orontes, at Athens, Corinth, and two remote places in the Peloponnese. It has been suggested that this ware had a formative influence on early Italian maiolica (an example in the Museum was removed from the wall of a church at Pisa), but in technical quality it is inferior to certain Italian pieces of about the same date; perhaps we should regard it as the product of a small local factory in Syria or Palestine run by European immigrants.

Port St. Simeon and Antioch were captured from the Christians by Baibars, the Mameluke Sultan of Egypt, in 1268. The harbour site was thereafter abandoned, for no pottery of known 14th-century types was found; the date may be taken as a *terminus* at any rate for the local *sgraffiato* ware.

There is plenty of historical evidence for trade between the coast and the interior of Syria during this period, and it is therefore surprising that only small quantities of the famous Rakka pottery were found in the excavations. The Museum has recently bought several fine bowls of this ware; one, painted in black, blue, and touches of red, shows a young man riding a camel, and may have been decorated by the same hand as a bowl in the Berlin Museum on which a young rider, armed with a Crusader's triangular shield and straight sword, witnesses that the East in turn was ready to adopt ideas from its new uncomfortable neighbours. Another bowl is painted in a large, noble style with a figure of a peacock among scrolls; the colours are bright blue and the typical deep reddish-brown lustre which was probably introduced to North Syria by potters from Egypt after the fall of the Fatimid dynasty in 1171. Other bowls show a characteristic colour-scheme of painting in black under a transparent turquoise glaze, but the most attractive piece is a small jar, painted in black and blue with spiky formal leaves (Plate 8*b*).

ITALIAN MAIOLICA

Several noteworthy additions have been made to the Museum collection of Italian maiolica. Earliest in date and one of the most important is a roundel received as part of the bequest of Mr. W. B. Chamberlin (Plate 8*c*). Like the famous roundel in the Musée de Cluny from Faenza, dated 1475 and dedicated by Nicolaus de Ragnolis, which it resembles as regards the content of its design, it was doubtless made as mural decoration, probably for a church or shrine. Within an outer decorative border it displays the Sacred Monogram in Gothic characters surrounded by wavy rays, the emblem used in his preaching journeys by San Bernardino of Siena. The colours are confined to a dark blue (almost black in places) and a deep orange yellow; an interesting technical feature is that lines following the edges of the letters and the middle of the rays are scratched through the blue pigment and then painted over in orange. The

roundel was bought by Mr. Chamberlin in Florence but was probably made at Faenza about 1480-1490; a pattern very similar to that of the inner border occurs on a Faenza aquamanile in the Museum. Together with the roundel the Museum received from this bequest a large ewer dated 1563, with a figure of a bishop on the front; the style of the wreath enclosing the figure and the shape of the ewer alike point to the Medici pottery of Caffaggiolo as the place of origin, where ewers of this noble form and sound technique were a speciality, as is shown by several examples already in the Museum collection. Such jugs seem to have been traditional in the Florentine potteries; there are some dating from the 15th century, and a fine one with an unidentified shield within a wreath, painted in dark blue, purple, green, orange and yellow, which was received as part of the Shannon Bequest, must have been made little if at all after the year 1500; where it was made is uncertain (Caffaggiolo is excluded by a style datable before the establishment of this pottery), but Montelupo, the earlier home of the Caffaggiolo potters, is the likely source of all the finer early Florentine wares.

The Shannon Bequest includes in addition two examples of Castel Durante maiolica; one of these, a dish unfortunately in bad condition, with a battle scene copied from Marcantonio's engraving after Raphael known as *La Bataille au Coutelas*, is a late work of a maiolica-painter who followed the style of Nicola Pellipario and was at one time confused with him. To this painter, for whom the name of "Pseudo-pellipario" has been suggested, may be attributed also a fine dish dating from about 1525 with another subject after Raphael, the Virgin and Child enthroned between St. Jerome, and Tobias presented by the Archangel Raphael (Plate 9a). The engraving used by the maiolica-painter in this case is by Marco Dente da Ravenna; the peculiarly harmonious palette in which a soft mulberry purple combines with blue, yellow, amber-brown, green and opaque white is characteristic of the mature stage of this painter's career. In pronounced contrast with his style is a dish from the Casa Pirota workshop at Faenza, the "fire-wheel" mark of which is painted on the under side in blue over a yellow medallion within an imbricated pattern covering the rim; on the front is depicted the Presentation in the Temple. The subject is copied closely from a woodcut by Dürer, including his monogram on a tablet hung from a pillar; to fill in the circle of the dish the painter has borrowed two figures from another woodcut (the Marriage of the Virgin) in the same series. The dish is by the same hand as the panel in the Museum (Currie Bequest) with the Assumption of the Virgin and another, in the British Museum, with the offering of Isaac, after Titian; it is unusual in being covered with a light grey-blue enamel as a ground for the painting, corresponding in this respect with a plate¹ (perhaps forming with it part of a single set) in the Damiron

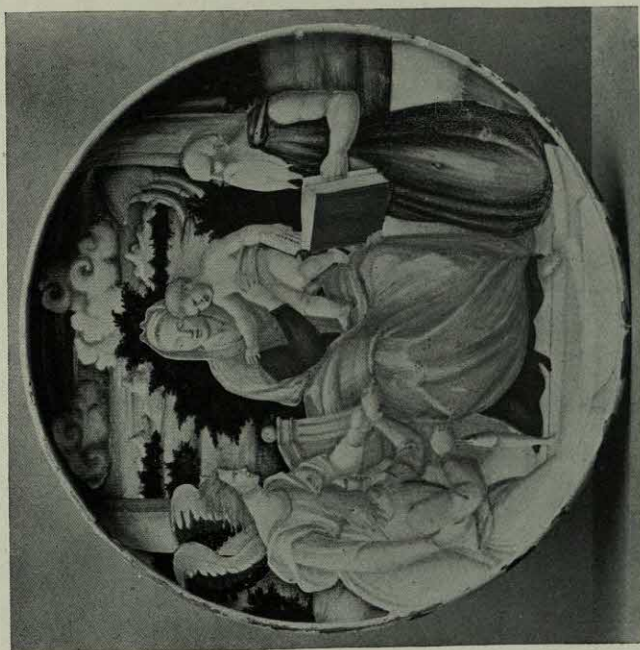
¹Reproduced in *Apollo*, xxvi, 1937, p. 64, fig. vii.

Collection, which has the subject of Christ washing St. Peter's feet, also after Dürer, but from a woodcut in a different series. What appears to be a hitherto unrecorded activity of the Faenza potteries is illustrated by two toy jugs with simple decoration in the style of about 1500; these were dug up in the Jewish cemetery outside the east gate of Damascus and were given to the Museum by Mr. Arthur Lane; the only similar piece in the Museum came from Fostat (Old Cairo). These facts tend to show that such miniature jugs, like certain other types of Italian maiolica found in the Levant, were made probably at Faenza, specially for export to the East.

The baroque descendants of the maiolica of the Renaissance period belong to an essentially different movement in art and have been apt to be overshadowed by the indisputable excellence of their forerunners; nevertheless they possess great artistic merits of their own, of which not the least is the value conceded to the material of the white enamel as a groundwork for painted ornament. This reassertion of the more purely ceramic potentialities of the ware was undoubtedly the result of the impact on the craft of the trade in imported Chinese blue-and-white porcelain. The change in style which set in after 1600 was accompanied by a gradual shifting of the industry from its earlier centres to other districts, such as the neighbourhood of Genoa, in which it had previously been of minor importance. This stage in the history of maiolica is not well represented in the Museum. Gratitude is therefore due to Mr. E. H. Lane for making it possible with the fund established by him to buy some first-rate specimens from the collection of the late Signor Nino Ferrari, of Genoa. A dish on foot (Plate 9*b*) with the lighthouse mark used apparently in potteries both at Genoa and the neighbouring city of Savona is painted in colours of low tone, in a manner attributable to the last years of the 17th century, with two masque figures escorted by Cupid. Nearly contemporary and also probably from some factory on the Ligurian Riviera is a flat dish on high foot with a wide coast scene in blue and manganese-purple. A blue and white dish with a small landscape surrounded by borders of symmetrical baroque scrollwork is shown by its mark to have been made by Giacinto Rossetti at Lodi, some time not later than 1737. A subsequent phase, not uninfluenced by the dainty decorations of European porcelain, is exhibited in a dish made at Pesaro, dated 1760, with a figure of a gallant surrounded by little views of ruins amongst rocks painted with small brush-dabs in purple, green and yellow.

STAFFORDSHIRE SLIP WARE

The Museum collection of early English slip ware, though including excellent examples of the elaborate occasional work of Thomas Toft and of the potters of Wrotham, has for long been felt to be lacking in fine examples of the simpler



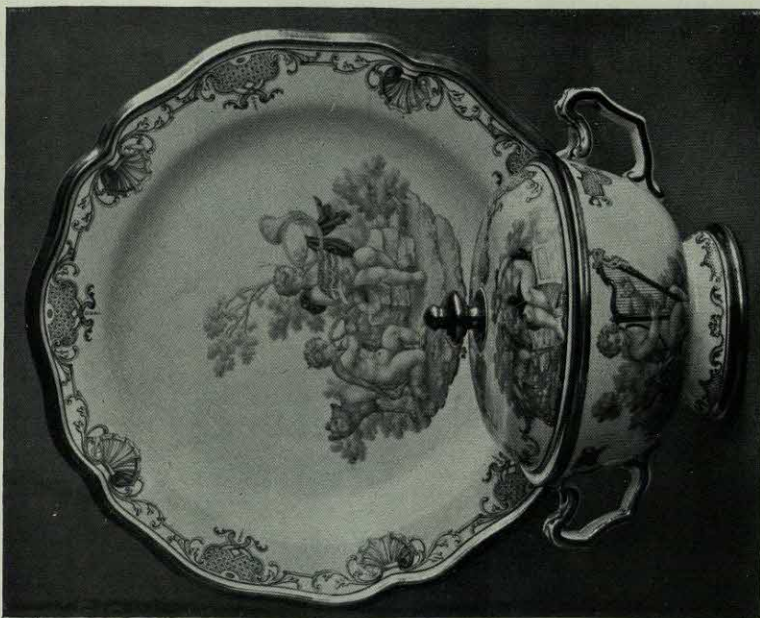
(a)

(a) MAIOLICA DISH. ITALIAN (CASTEL DURANTE); ABOUT 1525. D. 11 $\frac{3}{8}$ IN. Bought out of the Lane Memorial Fund.



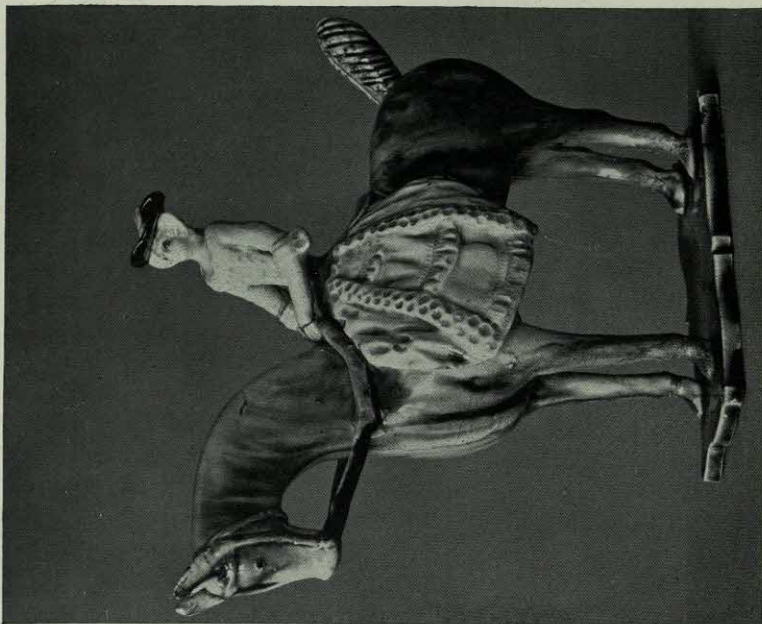
(b)

(b) MAIOLICA DISH. ITALIAN (SAVONA); LATE



(a)

(a) BOWL, COVER AND STAND, PORCELAIN. VIENNA (DU PAQUIER PERIOD); ABOUT 1740. BOWL, H. $4\frac{7}{8}$ IN. STAND, D. $10\frac{1}{2}$ IN. (b) EQUESTRIAN FIGURE, EARTHENWARE. ENGLISH (STAFFORDSHIRE); ABOUT 1740. H. $7\frac{9}{16}$ IN. Given by Mr. Eric M. Brouett.



(b)

objects of this kind, made for everyday use. These embody so admirably the English potter's traditional feeling for form in jugs and other vessels, as well as his instinct for fitness in decoration, as to rank with the mediæval wares as the most beautiful English pottery ever made. The dispersal of the famous collection of the late C. J. Lomax gave an opportunity which is not likely to occur again to make good this deficiency, and four specimens, all of them masterpieces of their kind, were acquired at the sale in April. Perhaps the most satisfying is a globular jar with small loop handle, of the kind usually called a honey-pot, of dark-brown-glazed hard earthenware harmoniously decorated with vertical bands of marbled slips placed with a nice feeling for proportion. A globular jug and a large dish are decorated in trailed white slip only, the former with a well-judged pattern of chevrons and fan-like motives, the latter with a stylised tulip and leaves swiftly drawn and ingeniously adapted to fit the circular space. Another smaller jug (Plate 8a) is a perfect example of the art of combing the slips into feathered vertical bands. All four specimens have the merit usual in their class, of full-toned colour ranging from the luminous yellow given to the white slip by the thick lead glaze, through many tones of warm brown to a deep velvety brown-black.

BROWETT GIFT

Among the objects assigned to the Department of Ceramics in Mr. Eric M. Browett's generous gift, referred to on other pages of this *Review*, were several objects of great interest. Perhaps the most noteworthy is a plate painted in blue, a specimen of the exceedingly rare and valuable "Medici porcelain", made about 1580 at a kiln in Florence set up by Francesco Maria de' Medici. One of the most attractive artistically is a Staffordshire earthenware figure of a lady on horseback (Plate 10b), delightfully stylised, with the decoration of richly coloured green, grey and brownish yellow glazes usually associated with the factory of Thomas Whieldon at Fenton Low. The type of modelling is that customarily but somewhat loosely attributed to a rather earlier potter named Astbury, but excavations on the site of Whieldon's works have shown that the latter was a maker of many of the so-called Astbury wares. The figure dates from about 1740. Besides these the gift included a figure of Bes in Egyptian blue-glazed ware, a black-printed Worcester mug, a Chinese porcelain jug painted in black with the arms of Pratt, a Derby biscuit figure of Admiral Rodney bearing the incised signature of the modeller Stephan, a Derby *jardinière* of about 1810 painted with flowers, two Jacobite wine-glasses (one of them engraved with a ship), a Bohemian glass tumbler of the 18th century, and a bowl and jug of Staffordshire earthenware of the early 19th century, roughly but very effectively painted with flowers in yellow and platinum lustre.

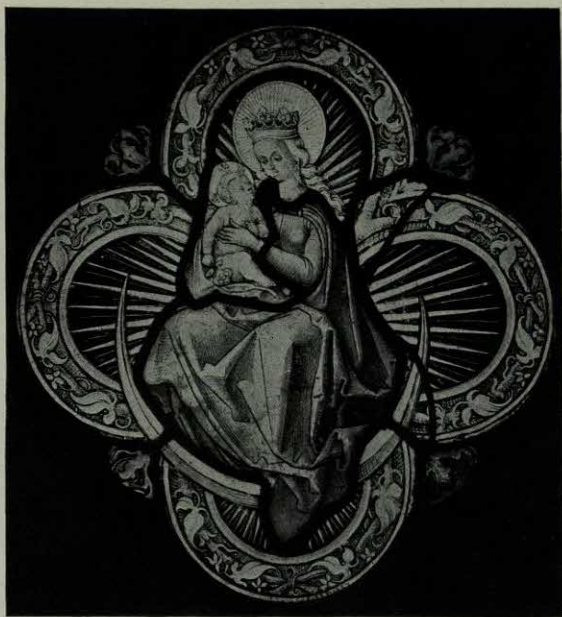
A LIMOGES ENAMEL BY JEAN II PÉNICAUD

The Museum collection of Limoges painted enamels has for some time past been recognised as one of the completest in existence, and can show good examples of most of the styles current during the late 15th, 16th, and 17th centuries, from the harsh and powerful primitives to the highly coloured baroque painting of the decline. The collection contained, however, no first-rate example of the work of one of the best of the 16th century masters—the artist known as Jean II Pénicaut. A great deal of the Limoges painting, especially of the middle and late 16th century, has the air, it must be admitted, of factory work done in quantity, showing no individual touch or style. But a notable exception must be made in the case of the artist signing “KIP” and his followers “MD Pape” and Jean II Pénicaut. The first two of these are well represented in the Salting Collection, but there was nothing to show of the best work by the last-named, who was capable on rare occasions of an incomparable fineness of workmanship. A welcome opportunity was therefore taken to acquire from a German private collection the panel with the *Flight into Egypt* here figured on Plate 7b—an unsigned work by this master which shows his art at its highest level of accomplishment. Only one other published work by the artist can show a quality approaching that of the present example; this is the exquisite *Adoration of the Kings*, also unsigned, which passed from the Spitzer Collection into that of Auguste Dutuit and is now the property of the City of Paris—of which Emile Molinier wrote in his history of enamelling that “cette plaque peut passer pour l’une des œuvres d’émail les mieux reussies qui existent.” The purchase from the funds of the Capt. H. B. Murray Bequest of the not-less-admirable *Flight into Egypt* must therefore rank as an event of first-rate importance.

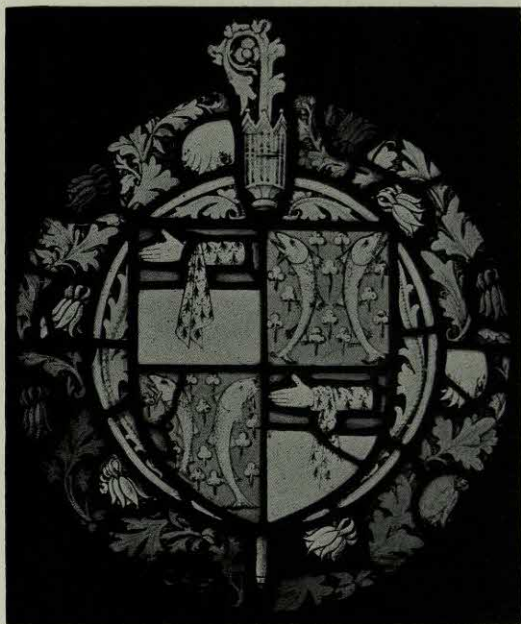
Jean II Pénicaut is believed, since he sometimes signed “Pénicaud Junior”, to have been the son of the earlier artist of the same name. His dated work begins in 1534 and he is believed to have died in or shortly before 1588. His work differs notably from his father’s in its movement towards the *grisaille* palette which subsequently became dominant in the Limoges workshops. His designs were often taken, as was customary, from engravings slightly modified, and the merit of his work thus chiefly lies in his exquisite colour, sensitive drawing, and handling of detail. The subject is here copied from Dürer with a considerable alteration in the figure of the Virgin, which in the original engraving is not turned towards the spectator. Many changes of detail allowed the artist full scope for the elaboration in characteristic style of the intricate arabesques of folded drapery and foliage, giving the whole composition a very personal rhythm. In colour it shows a subdued radiance as of a moonlit scene, with softly gleaming whites, lilac-tinted grey and greyish green prevailing.



(a)



(b)

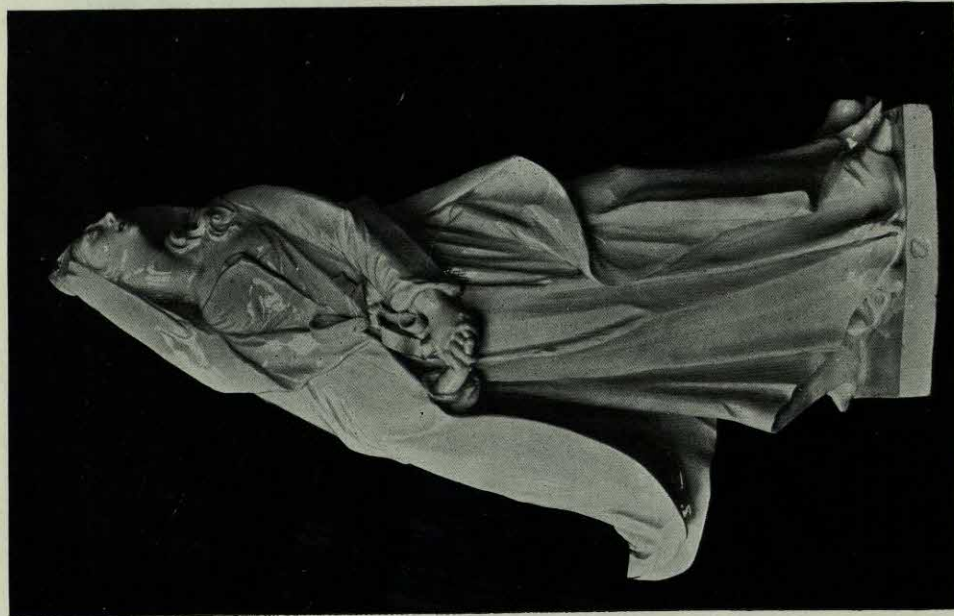


(c)

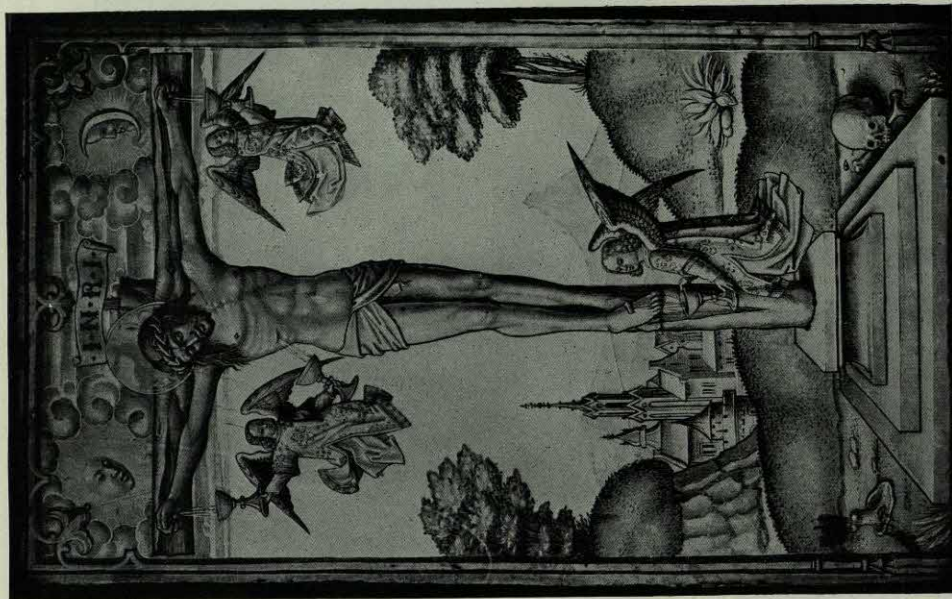


(d)

STAINED GLASS. (a) SERAPH. ENGLISH; 15TH CENTURY. 24×9 IN. (b) VIRGIN AND CHILD. SOUTH GERMAN; ABOUT 1520. D. 13 IN. (c) ARMS OF GUI DE VILLIERS DE L'ISLE ADAM, ABBOT OF ST. GERMES DE FLAY. FRENCH; ABOUT 1530. D. 13½ IN. (d) UNKNOWN SUBJECT. ENGLISH; 15TH CENTURY. 18×7 IN.



(a)



(b)

(a) PORCELAIN FIGURE OF THE VIRGIN MARY FROM A CRUCIFIXION GROUP. GERMAN (NYMPHENBURG); ABOUT 1756. H. 11 $\frac{3}{4}$ IN. (b) STAINED GLASS PANEL; THE CRUCIFIXION. NETHERLANDISH; LATE 15TH CENTURY. 16 X 10 IN.

Slight touches of gold give accent in a palette which is not yet reduced to the *grisaille* of the later style.

The panel is stamped on the back with the *poinçon*, three times repeated, of a crowned "P", which is commonly found on enamels from the Pénicaud workshop.

ENGLISH AND FOREIGN STAINED GLASS

The important collection of stained glass formed in his house at Hampstead by the late Mr. F. E. Sidney was dispersed by auction towards the end of the year, and several lots were bought for the Museum at very advantageous prices. The purchase has helped materially to improve the rather weak representation of English glass-paintings of the 15th century. Church windows of the Perpendicular style of this period have as a rule small openings in the tracery which are peculiarly suited to contain single standing figures, and such figures were often designed in series, sometimes carried through the lights of several adjacent windows. Figures from the heavenly hierarchies, the Prophets, or the Apostles were obviously adaptable to such a situation and were much in favour. Parts of several such series have now come into the possession of the Museum from the Sidney Collection. Four seraphim with wings and feathered legs (Plate 11a) evidently come from a single window and two similar figures from another. From a set of Apostles we have St. Peter, St. John, St. James the Less, and St. Thomas, each with his appropriate emblem and, above his head, a scroll inscribed in Latin with his contribution to the Creed. A tracery light of a somewhat different order, which was lent by Mr. Sidney to the exhibition of English mediæval art in the Museum in 1930, shows a figure of St. Helen supporting the True Cross. Remnants of larger panels of the 15th century are two heads, that of the Virgin Mary, shown by the form of its crown to date from the earlier part of the century, and that of a tonsured monk; both exhibit the subtle brushwork which is so attractive a feature of English glass-painting of this period. A panel of unusual style in richly coloured glass has a subject which remains unexplained; it depicts a man and woman with their son, a schoolboy carrying his satchel and horn book (Plate 11d). Though cut to fit a small tracery light, it is likely that it formed originally part of a larger panel.

Whilst the Museum is well supplied with stained glass from the Rhineland, it has been weak in examples from South Germany. To the small exhibit of work from that region has now been added a quatrefoil panel of the finest quality, dating from about 1520, with the Virgin and Child above a crescent, perhaps from Nuremberg (Plate 11b); to the graphic style of the Little Masters to which the panel is clearly related is added the charm of colour, a harmony of light blue and golden yellow enhanced by accessory foliage in ruby red. Mr.

Sidney possessed two companion panels with half-figures of St. Augustine and St. Lawrence. The purchase from the Sidney Sale was completed by two French heraldic roundels of the 15th and 16th centuries (Plate 11*c*), and three Netherlandish paintings in black and silver-yellow. Two of the latter are panels, with figures of donors, Johannes Straven and his wife Clara, in costumes of about 1520, supported by saints. The presence, behind the husband, of St. Nicholas with the three children in a tub and, to one side, of a shield charged with a saw, seems to suggest that he was a butcher by trade and perhaps head of his trade guild.

Similar in technique but very different in feeling and some thirty years earlier in date is a rectangular pane painted with a Crucifixion, near in feeling to Roger van der Weyden (Plate 12*b*). The pathos of the solitary figure on the cross is assuaged by the tender quietness of its landscape setting and the charm of the angels who receive in chalices the blood of the Crucified. Interesting for its signature and date ("J. S. 1655") is another small Crucifixion panel, German, the gift of Herr Theodor Fischer, also from the Sidney Collection; its painting in black monochrome has suffered with age so that the place-name, apparently *Regensburg*, below the signature is hardly legible, but it is justifiable to conjecture that the painter of the panel is the well-known Johann Schaper, who is recorded to have worked, at a slightly later date, at Ratisbon. A 17th-century Flemish pane with a figure of St. Paul in enamel colours was given by Mr. H. W. Leigh Bennett. The gift of an English fragment of the 15th century with a half figure of an angel, from Mr. A. E. Anderson, has also to be gratefully recorded.



FIG. 1 (see page 17).

DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

A VOLUME OF ARCHITECTURAL DRAWINGS

THE important purchase of an 18th-century volume of drawings (many of which came originally from the collection of John Talman, son of William Talman, architect of Chatsworth, and the first Director of the Society of Antiquaries) has added to the Museum's collection much interesting material illustrative of the history of 17th-century Italian architecture. In particular, corroboration can here be found for details of the accepted story of the building of St. Peter's and St. Ignatius at Rome.

When Maderno undertook in 1603 to bring St. Peter's a stage nearer completion he was commissioned by Paul V to revert from Michaelangelo's Greek cross to the earlier plan of a Latin cross as proposed by Bramante. The difficulties inherent in designing a façade related to Michaelangelo's dome and side elevation were considerable, and were enhanced by the Pope's insistence that it should be divided into two stories, to contain a portico and a loggia. That Maderno's pleasing, if somewhat secular, design was first conceived without end towers had been presumed on the evidence of a fresco dated 1611 in the Vatican library (see CAFLISCH; Maderno, 1934, p. 30 and Plate VIII). This suggestion is borne out by a drawing in the volume under discussion, possibly copied from a lost original by the architect, portraying a façade identical with that in the fresco, with the addition of the inscription "Anno Domini MDCVII. Paulus V Burgesius Romanus Pont. Max. Pont. III", showing that such a conception was entertained by the architect even earlier than was thought. His later intention was to lengthen the façade and cap either end with an airy bell tower; in relation to this, the volume contains a copy of Matheus Greuter's topographical engraving published in 1613, from which alone Maderno's second elevation was known (CAFLISCH, *op. cit.* p. 32 and Plate IX).

Martino Ferabosco was one of Maderno's circle: a bell tower built by him in the Piazza di San Pietro had to be removed to make way for Bernini's colonnade. In 1620 he made a series of engravings from unsuccessful projects for St. Peter's, some of which, after drawings by himself, combined Maderno's façade with his own design for the end towers. A drawing of a side elevation

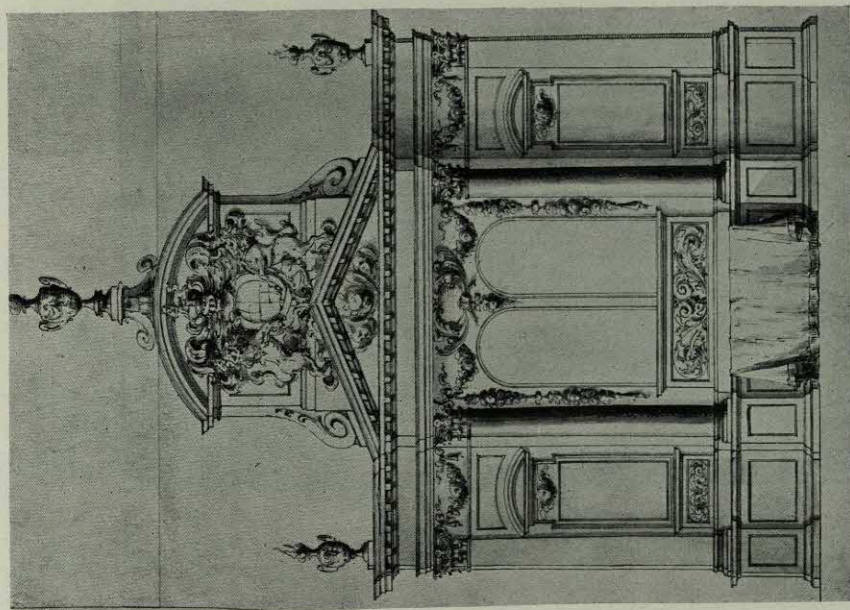
contained in this collection showing Ferabosco's version of the towers and his whim of external domes over every side chapel is evidently an original drawing for one of his engravings in this book.

The part played by the Jesuit rector, Orazio Grassi (1583-1654), in the building of the collegiate church of St. Ignatius in Rome has been much discussed. This versatile man is known as mathematical lecturer in the college at Genoa, for his controversy with Galileo upon the nature of comets, and as an amateur architect. Evidence brought together by Dagobert Frey in the "Wiener Jahrbuch für Kunstgeschichte", Vol. III (new series), 1924, clearly shows that he, in consultation with the foremost Roman architects of his day, was responsible for the original plan, commenced in 1626. During his residence in Genoa considerable modifications were incorporated into the façade he designed, so that he was recalled in 1651 to decide what further alterations were necessary to save the appearance of the dome. It is therefore of great interest to find a drawing corresponding exactly with an engraving of the church published by Rossi in his *Insignium Romæ templorum prospectus* of 1684 (FREY, fig. 8). The engraving is inscribed "P. Horatio Grasso Soc. Jesu Architetto"; the drawing, which is in pen and wash, has pencil variants, and all is carried out in the style of sketches by Grassi in the Albertina in Vienna. We have here, therefore, an original by the architect and a further proof of his full participation in this work. Another drawing, clearly by the same hand, shows a cross section through the interior, apparently as carried out.

An exciting discovery among these pages is an English drawing for a carved reredos with the Royal Arms above the Decalogue (Plate 13a). This, which is perhaps the best drawing in the book, and can be dated *circa* 1680, may be a project for the altar of a City Church. Comparison with drawings reproduced in the annual volumes of the Wren Society indicates that it may with some plausibility be ascribed to William Talman, father of the collector. There is further the probable original by Pietro da Cortona of his reconstruction of the temple at Palestrina. Another version, presumably later, was on view at the Exhibition of 17th-century Art in Europe, and a note relating to the drawing in the Museum's possession is in the Catalogue (No. 634). The volume is an addition of considerable value to the Museum collection of architectural material.

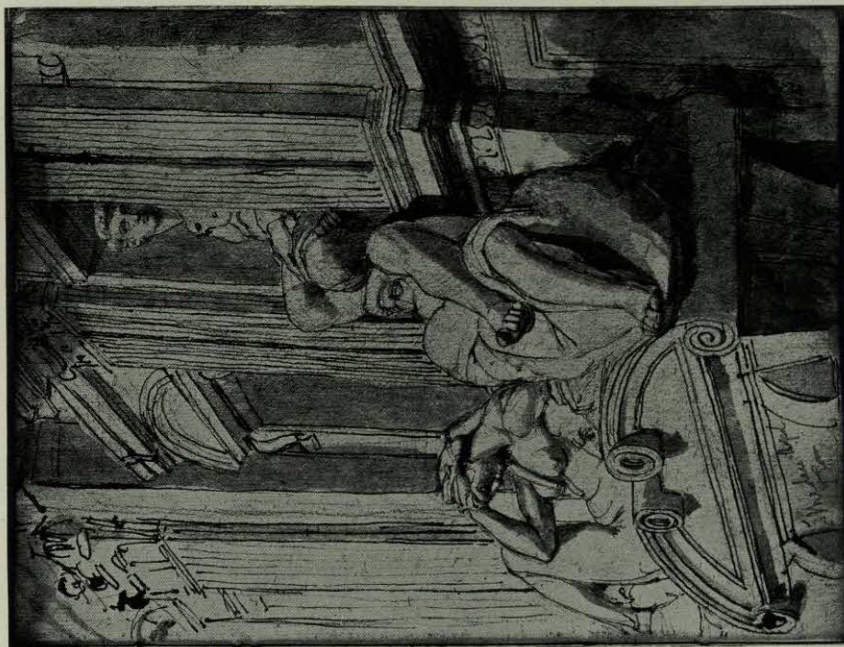
SKETCH-BOOK OF JOHN FLAXMAN

The Museum has been fortunate in acquiring a sketch-book used by John Flaxman (1755-1826) while he was in Italy. The purchase of this relic is important since it fills a gap in one of the most representative collections of Flaxman drawings in England. His Italian sojourn stretched from 1787 to

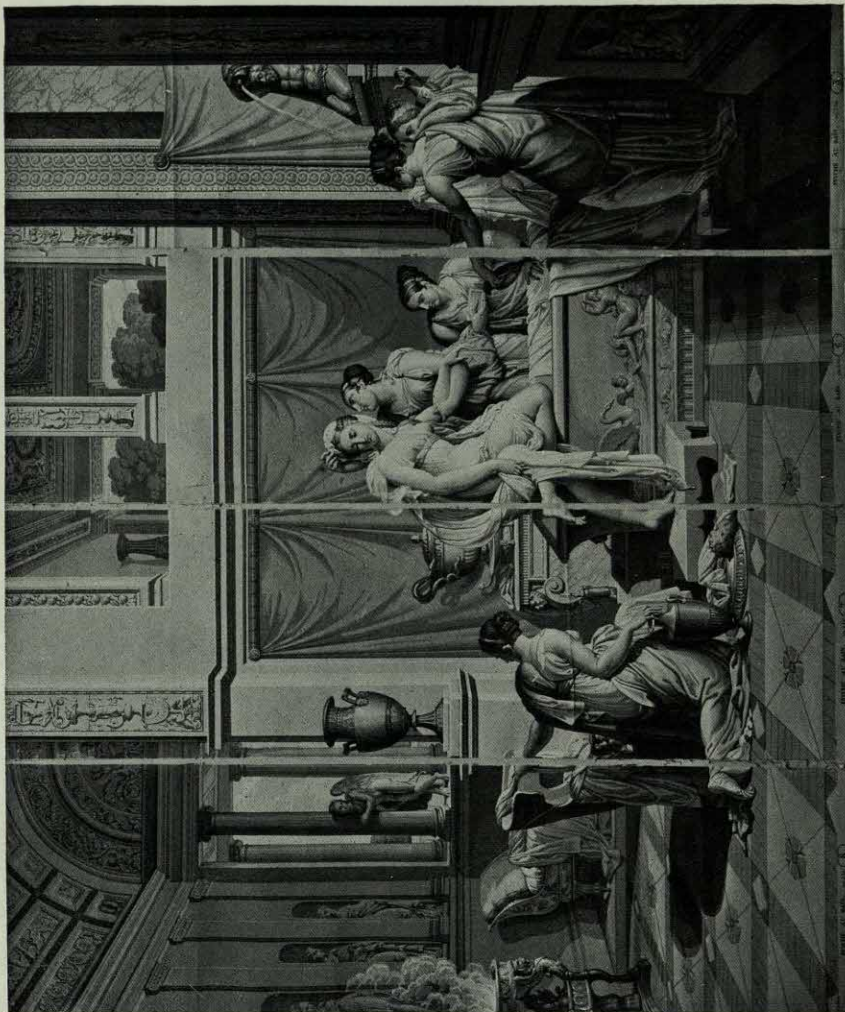


(a)

(a) DESIGN FOR A CARVED REREDOS. PEN AND INK DRAWING. ENGLISH, c. 1630. ATTRIBUTED TO WILLIAM TALMAN. 15½ IN. × 10¾ IN. (b) TOMB OF GIULIANO DE' MEDICI. PEN AND WASH DRAWING. BY JOHN FLAXMAN, R.A. 10½ IN. × 8¼ IN.



(b)



THE BATH OF PSYCHE. PANEL FROM A SCENIC WALL-PAPER, "LES AMOURS DE PSYCHÉ".
FRENCH, c. 1817. DESIGNED BY LOUIS LAFFITTE AND PRODUCED BY DUFOUR.

1794, and he was then a young man in the middle thirties, with a reputation founded on his association with Wedgwood and the designing of ceramic bas-reliefs. While away, he remained in touch with Wedgwood, who was chiefly responsible for financing the journey. The effects of his Italian experiences were not altogether to the good, but they increased his knowledge of his own aims. A preoccupation with what he conceived to be Hellenistic ideals is illustrated by the unfinished essay in the first four pages of the volume on the "Character Outline, Proportions and Anatomy of the Human Figure of the Greeks". In another part of the book there is an inscription which indicates that it was in use about 1793.

The Museum already possesses one sketch-book of the Italian period, which includes drawings of works of art seen at Florence, Verona, Orvieto, Rome, etc. These differ from those in the recently acquired volume both in type and in style, for they are mostly notes and records of famous works, and as such are interesting less as drawings than as showing Flaxman's tastes and enthusiasms. The drawings in the newly added volume are largely academic studies and preliminary designs for projects, with sketches of some of the great baroque tombs of Rome and Florence.

In Italy Flaxman carried out several commissions for groups of sculpture and began his celebrated illustrations to Homer. Among the preliminary designs in the book are several evidently connected with his monument to Lord Mansfield at Westminster Abbey. This commission was probably given to him soon after Lord Mansfield's death in 1793, though the final monument was not exhibited until 1796, and was not erected until 1802. There are similar studies for this memorial now at University College. At the time when it was exhibited much interest was aroused, as it was the first free-standing monument in the Abbey.

Other drawings in the sketch-book appear to be studies related to the Homer illustrations, which were engraved by Piroli and issued at Rome in 1793. The influence of Greek vase-painting is apparent in many of these sketches, even to the introduction of a quasi-archaistic linear convention.

The other studies are perhaps more interesting than most of their kind, since Flaxman was essentially an academic artist and was absorbed all his life in academic problems. His careful unemphatic style seldom changes throughout the book, one notable exception being the full-page drawing of Michael Angelo's Medici tomb at Florence (Plate 13*b*). This is done in pen and wash: most of the others however are drawn with a pen or a pencil alone, and it is remarkable how fresh are the latter, entirely free of the bruised and rubbed appearance so often to be found in the pencil drawings of old sketch-books.

DRAWINGS FOR GLASS AND ARCHITECTURE

Further drawings purchased for the Department of Engraving, Illustration and Design included a cartoon for a stained glass roundel by the Master of Alkmaar; a design for the carved wood ceiling in the Sala del Senato in the Ducal Palace, Venice, by Cristoforo Sorte; and a pencil sketch attributed to Francesco Borromini for a plan of the Oratory of St. Philip Neri, Rome.

The design for stained glass dates from early in the 16th century when such drawings by reputed artists were of more interest and of better quality than the actual glaziers' work. In this instance a pilgrim is seen invited to a meal by a prosperous couple in a late Gothic interior. The latter is drawn with good decorative precision in pen and ink and red chalk, and shows furniture and the accessories of a frugal meal. On the table are to be found beer mugs with hinged lids, a covered salt, rolls of bread, and what was perhaps more typical of a Dutch than a German or English meal table of the time, three napkins. Altogether apart from its æsthetic interest, therefore, this drawing is a valuable historical record of domestic manners, with significance for various other departments in the Museum.

Cristoforo Sorte's ceiling design is a detailed drawing of fine quality and an excellent illustration of the almost excessive exuberance of Venetian *cinquecento* wood-carving. The design consists of a large central panel with segmental angles surrounded by four oval and eight irregular cartouches into which the canvases were to be fitted. Commissioned soon after the fire of 1574, which destroyed the previous decorations in that part of the Ducal Palace, the ceiling now in the Sala del Senato was put up in 1578, and with the exception of a few very minor details, remained identical with Sorte's project. The drawing is dated 1578, and on it are two pledges in Venetian dialect in the handwriting of the contractors Andrea and Francesco, to carry out the work faithfully according to Sorte's design.

Not many drawings by Francesco Borromini have reached England, and the third acquisition mentioned above is a pencil sketch of a plan, with various separate details. This has an old inscription "Chiesa Nuova del mano propria del Borromino", which refers to the church built for Saint Philip Neri, otherwise known as Santa Maria in Vallicella, and completed in 1605 by Rughesi. Borromini, however, was responsible for the adjoining conventual buildings, and as the plan seems to be for a secular construction, it is not improbably connected with the Oratory of the Philippine Monastery. If this be the case, the drawing would date from some time between *c.* 1637 and *c.* 1650, when Borromini had the Philippine contract in hand. Many of the sketches of detail are certainly characteristic of his style, and some of them are faintly annotated in pencil. The drawing is well preserved, and in view of the recent acquisition

of the Talman Album occupies a significant place in the Museum's much amplified collection of Italian 17th-century architectural drawings.

A PIN-PRICK PICTURE c. 1780

The art of pin-pricking is to be found in some form at almost any time, and in Oriental as well as European countries. It was certainly used in China in the 8th century in order to produce a pricked outline for stencilled designs, a function reintroduced by the Japanese at a later date. In Europe the pin-prick picture, such as the English "Charity", recently presented to the Museum by Mrs. Willoughby Hodgson, F.S.A., became gradually commoner throughout the 17th and 18th centuries, the pioneers in such productions being the nuns of the Spanish and South Italian convents. Often these 17th century examples took the form of portraits or devotional symbolism; in England and France, however, the majority were modelled on popular prints, and the Museum example can safely be associated with a class of mezzotint or stipple-engraving published by Carington Bowles from about 1770 onwards. This class, like Morlandesque painting, is concerned with the urbane patronage of simplicity, and the disposition of the woman protecting a little boy and girl in "Charity" is reminiscent of many a female figure in Wheatley's "Cries of London". One is reminded of contemporary changes in the life of the middle and upper classes, when leisured women added to their domestic occupations a whole number of complicated frivolities, amongst which pin-prick pictures have a place at once chronologically and artistically noteworthy. Until about 1840 they remained closely related to cut-paper work, and amateur sketching and silhouetting. In England it is not unlikely that the appearance of stippled prints, so popular in the last quarter of the 18th century, did a great deal to stimulate this faintly imitative parlour-craft. The effect of modelling in dots and points was at the height of favour from about 1775-1805. In this recently acquired picture however the sentimental subject is surrounded by a heavy rococo border indicating the hand of some unenlightened lady, who appears to have felt no qualms at bringing in decorative motifs of the 'forties of the 18th century.

The raised modelling such as that in the costumes of the woman and children of this example, was obtained by piercing from the back; and it was this effect, intensified and elaborated, which gave so many foreign pictures a richly embossed surface seldom seen on English examples. When it had ceased to be fashionable, the art of pin-pricking was fully described in "The Young Ladies' Book, a manual of elegant recreations, exercises and pursuits" written by "A Lady", and published in 1829. Relevant passages are quoted by Mrs. Willoughby Hodgson in her article on "The Art of the Pin-Pricker" in *Apollo*, xxvi, No. 156, December 1937, pp. 328-336.

TWO IMPORTANT WALL-PAPERS

There has been, within recent years a considerable revival of interest in the so-called *papiers peints*, elaborately pictorial wall-papers, produced in France during the first third of the 19th century. It is thought that the idea of such papers sprang from the public panoramas for which there was an immense vogue in Paris from the year 1797 onwards. On the technical side they derived partly from the oriental wall-papers imported into western Europe in considerable quantities during the latter half of the 18th century.

The essence of the *papier peint* or panorama-wall-paper was that there should be no "repeat" in the pattern, and that the story or subject should be, as it were, unrolled before the eye of the visitor right round the room in which the paper was placed. Considerable ingenuity was shown in dividing the scenes by foliage or architecture in such a way that adjustments were possible. The subject matter was extremely varied, ranging from *Les Jardins de Bagatelle* to views of India, and from the French campaign in Egypt to the Voyages of Captain Cook. More purely literary themes included *Paul et Virginie* and the *Aventures de Télémaque*.

One of the principal manufacturers of such papers was Dufour who, after working for some time near Macon, migrated to Paris and set up business there as Dufour and Leroy. The masterpiece of Dufour is generally considered to be the magnificent *Amours de Psyché* first issued in 1817. It was designed by Louis Laffitte and consisted of twenty-six panels comprising twelve separate pictures of the story of Psyche. It required no fewer than 1245 blocks for the printing. After the death of Dufour the blocks were purchased and reprintings were made on continuous rolls of paper. Four panels of such a reprint comprising the complete picture of *Psyche at the Bath* were purchased during the year and will shortly be exhibited (Plate 14). The Museum already possesses examples of *papiers peints*, notably the *Monuments de Paris* and the superb *Chasse de Compiègne*.

Messrs. Moore Park, Limited, allowed the Museum craftsmen to remove an important Chinese wall-paper from Moor Park, Hertfordshire. When Moor Park became a golf club the room in which the paper was situated was turned into a ping-pong room, and the authorities, seeing that the paper was likely to suffer, drew attention to its condition and finally offered to present it to the Museum. It consists of ten panels pasted together with a design of trees and plant forms growing out of pots, birds, butterflies, lanterns, etc., the whole painted in tempera and water-colour on a blue ground. It was probably imported into this country and set up at Moor Park about 1750. The paper has now been re-hung in the Octagon Court round the apse containing the Garrick furniture.

BEQUESTS

Lady Lucy, the widow of Sir Henry Lucy, known to former generations of *Punch* readers as "Toby, M.P." bequeathed to the Museum in memory of her husband a representative collection of drawings by *Punch* artists, notably Phil May, Sir F. C. Gould, E. T. Reed, Linley Sambourne, Sir John Tenniel, F. H. Townsend and Harry Furniss. The bequest also included a multi-auto-graphed proof of the woodcut after Linley Sambourne representing the staff of *Punch*: "At the Punch table Jubilee, 1891".

The bequest of the late Mr. Basil S. Long, formerly Keeper of the Department of Paintings, is more fully dealt with in the report on that Department. The Department of Engraving, Illustration and Design, however, benefited also to the extent of some eight drawings by various artists including J. Gibbs, A. Cozens, C. Varley, F. Gilbert and others, and by the addition to the Department of two examples of Mr. Long's own work.



FIG. 2 (see page 50).

DEPARTMENT OF PAINTINGS

A FUND has been generously subscribed by a number of friends of the late Keeper of the Department, Mr. Basil S. Long, to buy a miniature and a water-colour drawing in his memory. The committee responsible for the fund has made several efforts to secure, in the first place, a suitable miniature, but it is hoped that it will be possible to find one within the reach of the sum available, and at the same time either filling a serious gap in the Museum's collection or adding something of real importance to the knowledge of a painter whose work is already represented.

The Department received under Mr. Long's will a bequest of two interesting little 18th-century miniatures, a portrait of Mrs. Dicksee, a very early signed work, painted about 1770 by George Engleheart (1750-1829), and a portrait of George Harry, 5th Earl of Stamford (1737-1819) by Ozias Humphry, R.A. (1742-1810). The bequest also included two water-colours, a park landscape with a house, church and ornamental water by Thomas Sandby, R.A. (1721-98), who planned Virginia Water, and a drawing, dated 1822, by H. W. Burgess, of the Bridge at Sallanches and the Aiguille de Varens.

In memory of Mr. Long, Mrs. J. K. Mozley gave a miniature of Peter Mackenzie (1779-1839), probably by Sampson Towgood Roch (1759-1847); Miss K. A. Thorne an excellent water-colour, *A Shore Scene with Windmill and Shipping*, by her great-grandfather, William Anderson, 1800; and Mr. G. B. Mountford a landscape by William Fleetwood Varley (c. 1785-1856).

MINIATURES

Twenty-eight miniatures and two silhouettes were acquired by purchase, gift and bequest. A pair portraying James I and an elaborately-costumed and bejewelled lady of his court are unusually attractive examples of a group of miniatures painted in the first quarter of the 17th century and variously ascribed to Nicholas Hilliard (c. 1547-1619), Isaac Oliver (d. 1617), or an unidentified member or members of their school. These examples were purchased from a French private owner to whose family they are said to have belonged for a considerable part of the three hundred years and more since they were painted. It was customary for Kings and royal personages to present their portraits in miniature to other princes, to ambassadors and visitors whom



(a)



(b)



(c)



(d)

(a) PORTRAIT OF A GENTLEMAN. ARTIST UNKNOWN. ENGLISH; c. 1650. OIL ON COPPER. $2 \text{ IN.} \times 1 \frac{9}{16} \text{ IN.}$ (b) PORTRAIT OF A LADY. BY D. DES GRANGES. $1 \frac{3}{4} \text{ IN.} \times 1 \frac{7}{16} \text{ IN.}$ (c) RICHARD, 4TH EARL OF LAUDERDALE, 1688. BY CHARLES BEALE. $2 \frac{1}{16} \text{ IN.} \times 2 \frac{7}{16} \text{ IN.}$ (d) ANNE, COUNTESS OF LAUDERDALE. BY CHARLES BEALE. $2 \frac{1}{16} \text{ IN.} \times 2 \frac{13}{32} \text{ IN.}$



MINIATURE. DAVID WITH THE HEAD OF GOLIATH. BY THOMAS FLATMAN, AFTER DOMENICO FETI. $7\frac{5}{16}$ IN. \times $5\frac{7}{16}$ IN.

they wished to honour, and it is not fantastic to suppose that these two little portraits may originally have found their way across Channel in some such fashion.

Another acquisition, a portrait on a blue ground, of a dark-haired man in a black doublet and white collar, is a first-rate specimen of mid-17th century miniature-painting in oil (Plate 15*a*). This form of the miniaturists' art, which was widely practised and produced so many works of great excellence, has been unduly neglected by students as well as by collectors, perhaps because there is, as a rule, little external evidence upon which to base attributions. The names of both the subject and the painter of the miniature recently acquired by the Museum are so far unidentified, though John Hampden has been suggested for the one and Alexander Cooper for the other. However this may be, it is evident that if all the painter's portraits were so massively conceived, so subtly characterised and so beautifully executed as this, he was not only quite the equal of Alexander Cooper but hardly inferior even to his greater brother, Samuel.

The name of David Des Granges (1611?–75?) is chiefly associated with portraits of King Charles II, which he produced in considerable numbers: indeed, in 1671, he was pitiably and quite probably vainly begging for payment of £72 owing to him by the King for thirteen such portraits. Des Granges was capable of better things than such repetitive hack-work and that he could deserve the name "rare Artizan", bestowed upon him in Sanderson's *Graphice* (1658), is amply proved by an excellent small miniature purchased during this year. A portrait of a young woman with light brown ringlets descending to her shoulders, a white falling ruff and a large black hat with a band of ornaments, it is, to judge from the costume, an early work and shows some affinity with the style of John Hoskins (d. 1664). It is signed with the initials D.D.G. arranged, as usual, in a triangular pattern. It is the only work by Des Granges in the Museum's permanent collection, and was purchased with the Funds of the R. H. Stephenson Bequest (Plate 15*b*).

An unusual miniature, signed and dated 1667, by Thomas Flatman (1635–88), who was both lawyer and poet as well as painter, represents David with the head of Goliath (Plate 16). It is an admirable copy, $7\frac{5}{16}$ in. high by $5\frac{7}{16}$ in. wide, of the large oil painting by Domenico Feti (1589–1624) in the Royal Collection at Hampton Court. Flatman's work as a painter of miniature portraits was already represented in the Museum's collection, but this acquisition, which is in excellent condition and remarkable for the boldness of its drawing and the freshness of its colour, adds Flatman's name to the list of famous miniaturists who, like Peter Oliver, Charles Beale and Bernard Lens, are also known as faithful small-scale copyists of the old masters.

The Museum has long possessed two such copies by Charles Beale (1660–

after 1693), but included among this year's purchases are two miniatures by him, which represent Richard, fourth Earl of Lauderdale, and his wife Anne, second daughter of Archibald, ninth Earl of Argyll, and appear to be original likenesses (Plate 15*c* and *d*). They were lot 4 in the sale, at Christie's on 8th June, of miniatures and other objects from Clumber, the property of the Earl of Lincoln. As illustrations of Beale's style and particularly of the characteristic hatching stroke which is his sign manual, they compare with his well-known portrait of a man, sometimes called a portrait of Samuel Pepys, in the collection of the Duke of Buccleuch. The portrait of the Earl of Lauderdale is signed with Beale's somewhat curious monogram and dated 1688. These miniatures were purchased with the Funds of the R. H. Stephenson Bequest.

The most remarkable of the later miniatures is a portrait on ivory of a young man by John Linnell (1792-1882), dating from about 1820-25. It is strongly but sensitively drawn and painted with great delicacy of touch. Its grace and freshness and the painter's avoidance of the vivid and often harsh colours which are a stumbling-block in many contemporary miniatures give this little work a most unusual charm.

WATER-COLOURS

Another portrait by Linnell, almost small enough to have been classed among the miniatures, is a water-colour portrait on paper of his master, John Varley (1778-1842). It was evidently painted somewhere about 1820, when Varley was forty-two and Linnell twenty-eight. The drawing was formerly in the J. P. Heseltine collection and is illustrated on Plate 4 of the owner's little picture-book entitled "John Varley and his Pupils", published in 1918.

Pride of place among the older drawings acquired belongs, however, to an early landscape by Linnell's son-in-law, Samuel Palmer (1805-1881). It is on thin grey Creswick card, $10\frac{1}{16}$ in. high and $17\frac{1}{16}$ in. wide. Beginning from a rough pencil sketch particularised and amplified with beautifully loose pen drawing, it is finished with blue, yellow, green and brown washes strengthened with touches of opaque colour and freely heightened with Chinese white. The subject is a landscape at Shoreham, Kent (Plate 17*b*). The central and most conspicuous feature is a great primitive barn or shed, its undulating thatch partly overspread with bright green and yellow mosses, under which are housed a number of cumbrous farm-carts; in the foreground on the right the bole of a hollow elm, from which a little foliage still sprouts, stands upon a shaded mound; a path recedes at right angles from the left side of the foreground past the barn and downhill between two rows of over-arching trees to a gate, which leads to a field yellow with buttercups or similar flowers; the crest of a distant hill swells up on the right above the roof of the barn and beyond

the hill masses of white cumulus cloud drift along the horizon; the rest of the sky is deep blue.

It is such simple idylls of rural peace, which Palmer painted, in all too restricted numbers, during his happy youthful sojourn in Kent, that the modern collector and connoisseur will as a rule prefer to the more highly coloured, technically elaborate and sometimes rather tritely poetical works of the artist's later years. The Museum, which already possessed a number of the later drawings and some exquisite monochrome sketches, owned only one water-colour of the Shoreham period, and it is accordingly all the more pleasing to record the acquisition of this typical and beautiful early example.

Other 18th and 19th century drawings acquired include: "The Waterfall", by the Swiss, J. L. Aberli (1723-86); "Carisbrooke Castle" by J. C. Barrow, F.S.A., 1796, probably the drawing exhibited at the Royal Academy in 1798; the marine subject by William Anderson, 1800, already mentioned among the gifts in memory of the late Mr. Long; "Sandbeck Park, Yorkshire" by the amateur, Thomas Sunderland (1744-1823), an attractive sketch given by his great-great-grandchildren, the Misses Sunderland and Mr. M. L. Sunderland; landscapes by William Marlow (1740-1813), Robert Marris (fl. 1770-after 1800) and George Samuel (d. about 1823), and a view of the interior of the Beauchamp Chapel, Warwick, by A. E. Everitt (1824-82).

A few water-colours by living artists have been added to the collection. They include a flower-painting by Mr. Jacob Epstein; a Dorset landscape by Mr. Percy H. Jowett (given by Mr. C. Charles Paine); and an American interior by Mr. W. B. E. Ranken (given by Mrs. Ernest Thesiger).

Lady Holmes generously gave a very attractive landscape drawing by the late Sir Charles Holmes, K.C.V.O., R.W.S. (1868-1937), and Mr. and Mrs. Collins-Baker gave two typical landscapes and a small pastel portrait sketch by the late Professor Henry Tonks, F.R.C.S. (1862-1937). A water-colour of shipping on the Medway at Rochester by W. T. M. Hawksworth, R.I., R.B.A. (1853-1935) was given by the artist's executors.

THE LIBRARY

THE TECHNIQUE OF EARLY PRINTING

THE Library received from His Majesty the King an interesting and important gift relating to the technique of red printing in the early 16th century. The material comprises a frisket-sheet with holes cut to allow the printing of the initials and words which were to appear in red; the proof of a page printed entirely in red showing the proof-reader's textual corrections and typographical instructions including the indication of passages to be printed in red; and a further fragment of a page with proof corrections from a theological work as yet unidentified.

This material corroborates the theory as to the technique of red printing in the 16th century put forward by Mr. R. B. McKerrow¹:

The usual process of printing in red and black during the 16th century seems to have been as follows:

1. The printer set up and proved the whole forme, red and black together.
2. He then cut out a frisket so as to allow only the red to print. The soft packing used in the tympan would drive the paper down sufficiently to allow it to reach the type through the holes in the frisket.
3. The red having been printed, the forme was cleaned and the portions that had been printed in red were taken out, and the spaces left by them were filled with quads. The frisket was also removed.
4. What was left of the forme was then inked with black ink, and the sheets were run through again.

In the footnote to this passage Mr. McKerrow adds that Mr. Robert Steele was of the opinion that :

the printer inked the whole forme with red ink, not merely the immediate neighbourhood of the red words, as one might have supposed. The method seems wasteful of ink, besides being very messy, and one would have expected the ink to creep along the edges of the frisket holes and impress the outline of them on the paper, unless, indeed, ink was used which dried extremely quickly. More might perhaps be learnt from these frisket sheets if the work in the production of which they were used could be identified.

In addition to the existence of the above-mentioned proof-page printed completely in red, the fact that the whole of the matter eventually to be printed in black appears in red on the frisket sheet confirms Mr. Steele's opinion.

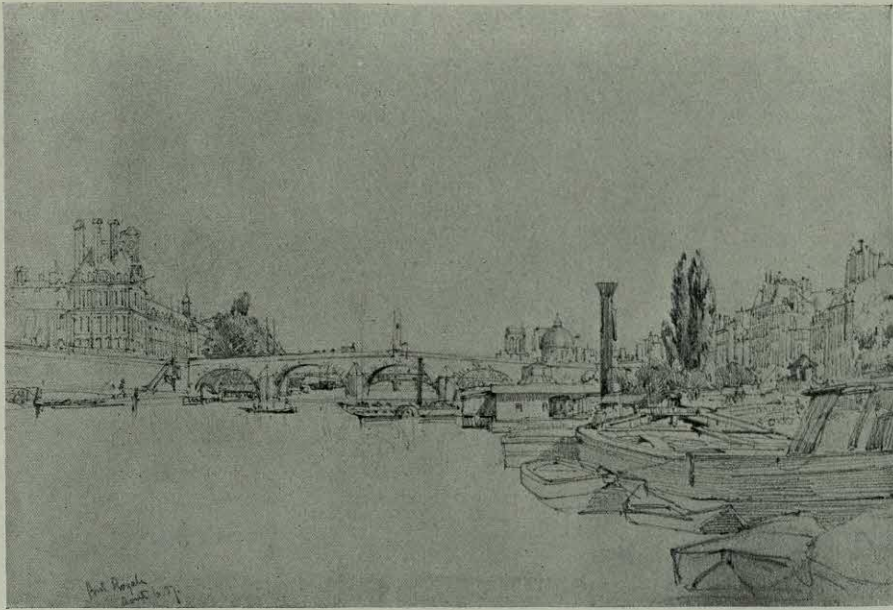
¹R. B. MCKERROW: "The red printing in the 1611 Bible", article in *The Library*, third series, ii, 323-7, 1911.

11 March 1938

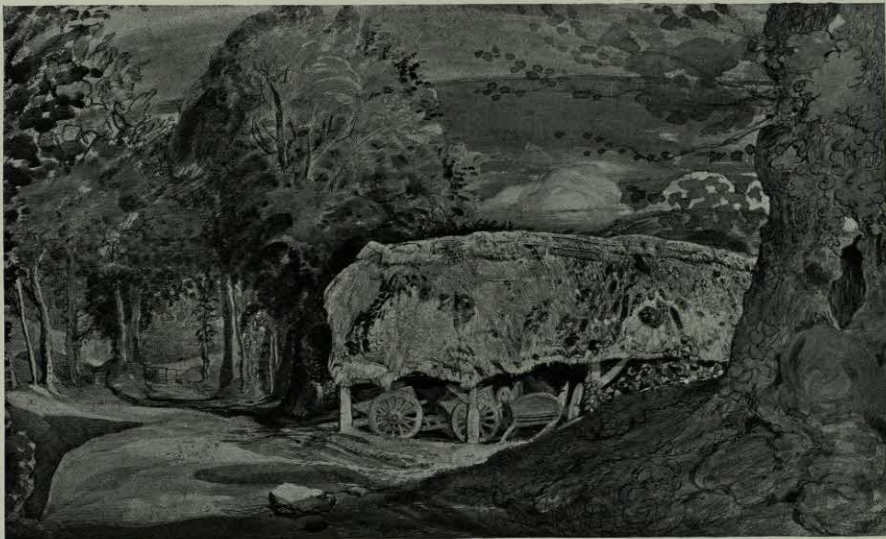
Dear James,

To add to the interesting note in the "Times" of March 4th about printing red initials, as demonstrated by the frisket recently presented by the King, you may like to know that parchment in one or two layers the size of the initial was placed beneath it on the press, thus raising the face of the initial above the level of the surrounding type, and allowing a good impression to be made without causing "blind" marks to be made on the page from the rest of the type. This also allowed the initial to get a generous supply of ink from the ink-ball which its size usually needed. This process continued in some commercial hand-printing of books down to the end of the nineteenth century, except that 3-point lead was used instead of parchment.

Sincerely yours,

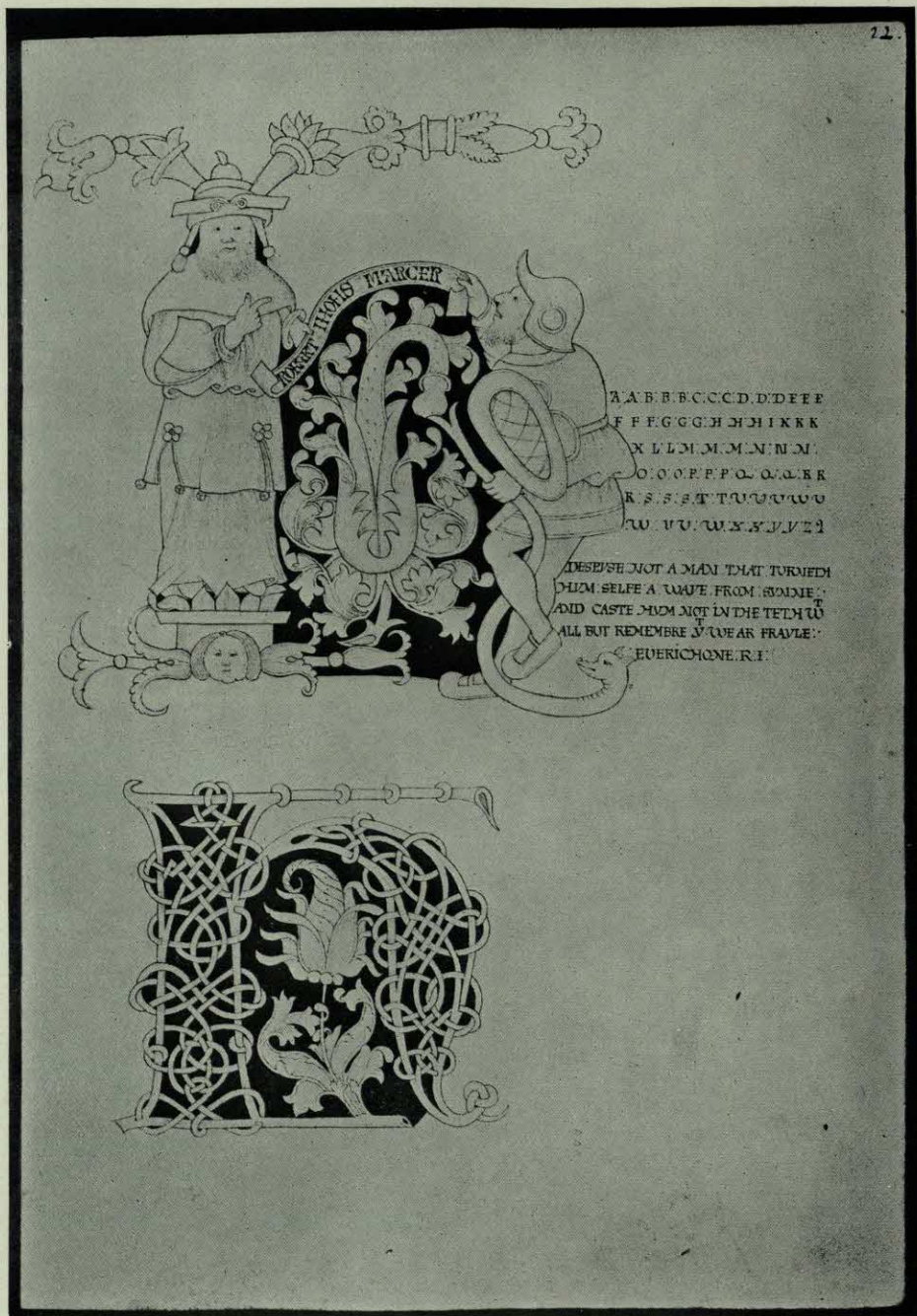


(a)



(b)

(a) LE PONT ROYAL, PARIS, 1837. PENCIL DRAWING BY WILLIAM CALLOW. 7 IN \times 10 $\frac{1}{4}$ IN. (b) LANDSCAPE WITH BARN, SHOREHAM. WATER-COLOUR BY SAMUEL PALMER. 10 $\frac{1}{16}$ IN. \times 17 $\frac{1}{16}$ IN.



MANUSCRIPT WRITING-BOOK WITH DECORATIVE ALPHABETS AND CALLIGRAPHIC SPECIMENS. ENGLISH; c. 1550. $11\frac{1}{2}$ IN. \times $8\frac{1}{4}$ IN. Bought with the help of the Friends of the National Libraries.

While it has not yet been possible to identify the work for which the frisket-sheet was made there is sufficient evidence to show that it was a Book of Hours printed about 1530 for F. Regnault at Paris. The proof in red, on the other hand, is without doubt for another Book of Hours also printed for Regnault in 1535, of which the Library possesses a copy¹. An examination of this copy shows clearly the outlines in red of the holes in the frisket-sheet as anticipated by Mr. Steele. The second proof-page though as yet unidentified is printed in a type used elsewhere by Regnault.

All three documents formed part of the padding of a binding in the Royal Library at Windsor now covering the remaining printer's waste which has been mounted on sheets of paper. The material at Windsor includes another frisket-sheet and fragments of other books published by Regnault. In addition the binding itself is decorated with roll borders containing Renaissance motifs characteristic of Parisian binders of this period and identical with those on the binding of another of Regnault's productions of which this Library possesses a copy. It would seem probable, therefore, that the Windsor binding, the source of all this material, originally covered a book issued by the publisher François Regnault, the second of this name² who worked in the *rue St. Jacques* first at the sign of St. Claude, and from 1523 at the adjacent sign of the Elephant. It is of interest to note that at the end of the 16th century Regnault was a bookseller in London³ and that on his return to France he continued to have extensive relations with this country, printing numerous liturgical works for the English market.

AN ENGLISH MANUSCRIPT WRITING-BOOK

English manuscript writing-books of the 16th century are of great rarity, but one of the high quality displayed in the example acquired by the Library with the generous assistance of The Friends of the National Libraries, would appear to be unique (Plate 18).

The manuscript, measuring $11\frac{1}{2}$ by $8\frac{1}{4}$ inches, bound in a contemporary English binding of stamped brown calf over wooden boards, with brass clasp catches and five small brass bosses on each cover, is written on twenty-three leaves of fine vellum, containing five distinct series of decorative alphabets (some incomplete) together with numerous calligraphic specimens and alphabets in a great variety of styles. The first alphabet, formed by fantastically intertwined figures of grotesques, animals, etc, is exactly copied from an alphabet

¹LACOMBE: *Livres d'heures imprimés au xv^e et au xvi^e siècle*, No. 406. Paris, 1907.

²P. RENOARD: *Imprimeurs parisiens* (etc.), p. 311, 1898, and G. DUFF: *A Century of the English book trade* (etc.), p. 133, 1905.

³*Letters and Papers, Foreign and Domestic of the Reign of Henry VIII*, xi, 585, 1888.

engraved by the Master of the Banderolles¹ (probably a Lower German artist active in the latter half of the 15th century) so-called from the elaborate lettered cartouches which appear in so many of his compositions. Of the large and small alphabets contained in the second part of the book, the larger has been identified as a copy of a set of engraved initials by Noel Garnier². Of the life of this rare French engraver little can be ascertained; he is known to have been a native of Fontenay-le-Comte, the capital of Bas-Poitou, and appears to have combined the crafts of goldsmith and engraver³. It is presumed that he was born between 1470 and 1475, and he was active in 1544. The Cabinet des Estampes of the Bibliothèque Nationale possesses copies of Garnier's alphabet, lacking however the letters A and Q which are represented in this manuscript.⁴ The engraved alphabet is fully described by Robert-Dumesnil⁵, and again in substantially identical terms by Linzeler⁶; comparison of the manuscript initials with these descriptions reveals, however, some notable discrepancies. A and Q, as has been stated above, are lacking in the Paris set; the letters C, I, N, T in the manuscript correspond with the descriptions of N, T, I, C respectively in the engraved alphabet, while R in the manuscript differs entirely in subject from any described by Dumesnil and Linzeler.

The larger alphabet is made up for the most part from delicate drawings of musicians, jesters, nude figures, etc., with an occasional subject picture, as in the letter T which represents David and Bathsheba. It may be added that the renderings of these engraved alphabets in the freer medium of pen and ink surpass in draughtsmanship the engravings from which they derive. It has not yet been found possible to identify the sources of the remaining three alphabets.

There seems little doubt that the manuscript is of English provenance; besides the familiar "ambmcm" sequence which occurs in almost all writing-books, and other merely capricious combinations of letters, the calligraphic specimens contain a large number of proper names which, though probably equally fanciful, are unmistakably English. Apart from the evidence of style the date of its execution can be fixed with tolerable certainty by the appearance of

¹See M. LEHR: *Der Meister mit den Bandrollen*. Dresden, 1886. The alphabet was reproduced by the International Chalcographical Society in its annual volume for 1890.

²The letters M and T (given as C) are reproduced in J. LIEURÉ: *La gravure dans le livre et l'ornement*, Paris, 1927, Pl. 43. O and Y are reproduced in F. COURBOIN: *Histoire illustrée de la gravure en France*, Paris, 1923-26, Pls. 252-3.

³See T. ARNAULDET: "Noel Garnier et Jean Viset orfèvres-graveurs en taille-douce." In *Archives de l'art français*, deuxième série, i, 1861, p. 357.

⁴Q only is in the Ornamentstichsammlung of the Museum of Art and Industry in Vienna. See Vienna: *K. K. Österreich. Museum für Kunst und Industrie. Illustrierter Katalog . . . bearbeitet von F. Ritter*. Wien, 1889, p. 249.

⁵*Le peintre-graveur français*, Paris, 1844, Vol. 7, pp. 2-8.

⁶Paris: *Bibliothèque Nationale [Estampes]. Inventaire du fonds français. Graveurs du seizième siècle*, Paris, 1932-5, i, pp. 361 et seq.

certain dates; on f. 14 the letter M bears at the foot of the middle bar the date 1542, which does not appear on the original engraving, and on ff. 23v and 24, the dates 1554 and 1567 have been added, perhaps by another though contemporary hand, to four of the specimens. It may be assumed, therefore, that the book was carried out within a decade either side of the middle of the 16th century.

The identity of the artist responsible for the book is as yet unestablished; the first two leaves which might have declared its author and purpose having been, at some time, cut out. Possible clues are provided, first, by the large initial H, where on a scroll appear the words ROBERT IHONS MARCER, secondly by the initials R.I. subscribed to two of the calligraphic specimens, and again by the words *Robert Jones* written among other scribbles on the last leaf. It seems probable, therefore, that Robert Jones is the name of the calligrapher; that he may have been also a mercer suggests itself, but the name does not appear in the list of members of the Mercers' Company at that time.

It is likely that the unknown calligrapher was a professional scrivener and a good but uninventive draughtsman, and that the manuscript was his pattern book for the engrossing and decorating of diplomas, grants, acts of investiture, indentures and other documents of this class, designed for the perusal of his clients.

MANUSCRIPTS

A considerable part of the Library's manuscript collection comprises documents concerning the lives and works of artists. To this material an important addition has been made by Mr. D. S. MacColl, who has presented a collection of letters, memoranda, printed matter, sketches and photographs, covering the years 1847-1934, relating to the biography of Alfred Stevens, R.A., and in particular to the difficulties experienced by the artist in connection with the completion of the Wellington Monument¹. While an important group of these papers have their origin in the controversy which raged round the monument, there are also notes, documents and letters which may provide clues to the whereabouts of material connected with Stevens at present dispersed. It may well be that from the papers given by Mr. MacColl a fuller account of the work and personality of this artist will in time be written.

The late Mr. P. W. Reynolds of Bloxham, formerly Chief Examiner of the Exchequer and Audit Department at Somerset House, bequeathed to the Library his magnificent history of military costume in the 18th and 19th centuries, a work in eighty-four finely bound volumes compiled by him over

¹Stevens's original models for the monument are in the Department of Architecture and Sculpture in this Museum.

the last fifty years. The history comprises manuscript notes, printed matter, pamphlets, articles and press cuttings, and is abundantly illustrated with annotated water-colour drawings and tracings by Mr. Reynolds, supplemented with engravings, lithographs and photographs. Forty-nine volumes are devoted to the military and naval forces of Great Britain and Ireland, cavalry, infantry, artillery, volunteers, territorials, and auxiliary forces; sixteen volumes to France, nine to Germany, including the various States, and ten to Austria, Belgium, Sweden, Denmark, Norway, Italy, Spain and Portugal.

This work is probably the most comprehensive and lucid study of the subject in existence, and to the student of military costume or of regimental history it presents an invaluable corpus of material.

An acquisition by purchase, of documentary importance, is a leaf from a register of official warrants for payment of household accounts of King Charles II, containing a long reference to the so-called bookbinder Samuel Mearne in terms which support the view now generally held that he was not a bookbinder at all, but only a bookseller¹. The relevant passage reads :

Item to Samuell Mearne Bookseller for Severall Rheames of broad and narrow paper, Severall bookes and Skinns of parchment, paper books, penknives, penns, Inke-Standishes, pensills & Wax, wafers, Rulers Sand and other necessities of that King for the use of the Officers of the Great Wardrobe for halfe a yeare ended at Lady day One thousand Six hundred-Eighty three Li¹ : iiiii⁶ [etc.]

The late Violet, Duchess of Rutland presented a manuscript list of about six hundred pencil portraits drawn by herself between the years 1882 and 1937. A catalogue of the Dutch school of painters from the 13th to the 18th century, in three large manuscript volumes with copious indices, is a work to the preparation of which its donor Mr. John Hewitt of Harwood has devoted forty years. A notable feature of the catalogue is the analysis from the technical standpoint, to which every picture described has been subjected².

Mr. J. C. Nicol has presented to the Library a typescript account of the Telbin family written by William Telbin the younger, which unfinished at the time of the author's death, contains besides much interesting autobiographical material, detailed information concerning his father's work for the theatre.

William Telbin (1813-73) with his two sons Henry (1840-65) and William (1846-1931) occupied an important place as scene-painters for theatres, panoramas, etc., during the greater part of the 19th century; Telbin the elder is especially remembered for his association with Charles Kean at the Princess's Theatre. Examples of the work of all three members of the family are to be found in the Department of Engraving, Illustration and Design.

¹The opinion was first advanced by E. Gordon Duff in *The great Mearne myth*. (Printed in the *Papers* of the Edinburgh Bibliographical Society, 1918.)

²A fourth volume will be added in 1938.

The collection of bindings was notably augmented by the purchase at the Moss sale (Sotheby, 2-9 March 1937) of two important examples of English workmanship. The earlier of these bindings, on a Greek Testament of 1550 printed by Estienne of Paris, bears traces of the arms of Edward VI painted in the centres of the two covers (Plate 19*b*). The sides are tooled in a fluent design of interlacing bands and arabesques which not only reflects the style of the binder working for the bibliophile Thomas Wotton, known as the English Grolier, but closely resembles in detail the design of the eighth volume of a set of St. Augustine's works now in the library of Exeter College, Oxford, bound for Thomas Wotton and bearing his arms. It is probable that Wotton's binder, who may have worked at Canterbury, also bound this book for King Edward VI or for *Jer. Cateline* whose autograph appears on the title-page. This was probably Jeremy Cateline (Cattelyn, Catlyne or Catlin) who owned a living in Rutlandshire and was chaplain to the King, to whom he may have intended to present the book; or conversely it may have been a royal gift to Cateline.

The second binding from the Moss sale is one of the few authenticated examples from the bindery at Little Gidding (Plate 19*a*) and is clearly by the same hand as the binding on another copy of the same work¹ also formerly in the Amherst library, bearing the following inscription: "I. H. S. This booke was bound by the hands of Mrs. Mary Ferrar (of litle Gidding in Huntingdonshire) who hath wholly dedicated herselfe to the service of god in the state of virginity".

In 1626 Nicholas Ferrar², Scholar and Fellow of Clare Hall, retired from business and public life, and with his mother, Mary Ferrar, and the families of his brother John, and brother in law John Collet, founded at Little Gidding in Huntingdonshire the famous Little Gidding community³ which aimed at the organisation of family life on a basis which put piety in the first place among practical duties. It was one of Ferrar's principles that everyone should learn a trade, and in addition to teaching and "surgery", the trade favoured at Little Gidding was bookbinding⁴. "An ingenious bookbinder (a Cambridge bookbinder's daughter) was entertained to instruct the whole family in the art of binding, gilding, lettering, and pasting—printing by the use of the rolling-press". The designs are modelled on Cambridge work, of which school the Little Gidding bindery was an offshoot⁵.

¹N. FERRAR's translation of VALDES, J. de: *The Hundred and Ten Considerations of Signior John Valdesso*, etc., Oxford, 1638.

²See H. P. K. SKIPTON: *The Life and Times of Nicholas Ferrar*, 1907.

³The community was broken up by the Parliamentarians in 1647, ten years after Ferrar's death.

⁴See G. D. HOBSON: *Bindings in Cambridge Libraries*, Cambridge, 1929, pp. 122 *et seq.*

⁵*Ibid.*, p. 122.

A manuscript book containing religious verses and hymns in a binding stamped with the arms of James II was given by Miss A. E. Tomes.

MISCELLANEOUS

Her Majesty Queen Mary presented a further selection of twelve children's books, dating mostly from the later 19th century, all of which belonged at one time to members of the Royal Family; this gift supplements the important group of about a hundred similar books presented by Her Majesty last year.

A further seven volumes of the monumental catalogue were presented by the Board of the Hallwyll Museum, Stockholm. Mr. J. C. Magrath gave 23 books, mostly illustrated, including two typical examples of trade bindings of the eighteen-nineties; in memory of the late Mr. Basil Long, Mrs. H. J. Parks of Lima, Peru, presented a selection of books and periodicals relating to Peruvian art. Two books, *On genius* by G. Allen, 1750, and a report of the litigation in the year 1828 between John Smith, the well-known picture-dealer, and Samuel Peach of Portland Place were given by Mr. W. Roberts. An interesting English hornbook, of red-stained ivory with incised letters, dating from the late 18th or early 19th century was given by Mrs. E. M. Gull, F.R.G.S. Hornbooks of ivory, and in particular, stained examples were much less common than the popular wooden boards with a sheet of horn¹.

A coloured panorama of the Silver Jubilee of King George V has been published privately by Captain J. R. Abbey, who presented a copy to the Library.

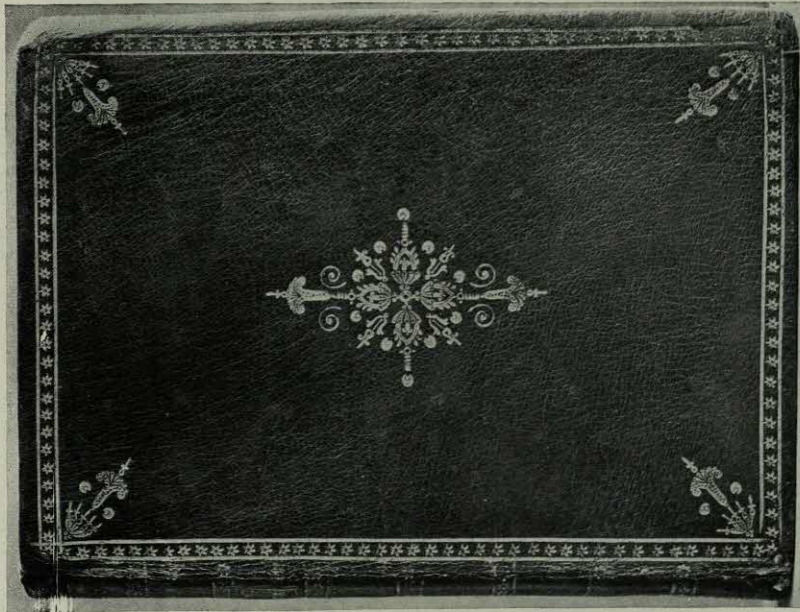
COMMERCIAL TYPOGRAPHY

The collection of material illustrating modern commercial typography, initiated with the exhibition held in the Library last year, continues to grow. An important group of examples which throws light on the origins of the new style in various countries, was acquired from Mr. Jan Tschichold. Notable portfolios of students' work were received from technical schools at Stuttgart, Munich, Leipzig and Milan. Other donors included Dr. S. Giedion, the Bauer Typefoundry, Gebrüder Klingspor, the Gas Light and Coke Company, Messrs. Fortnum & Mason, and the Baynard Press; and publishers' cases were presented by the Cambridge University Press, Messrs. Faber & Faber, Cassell & Co., and J. M. Dent & Sons.

EXHIBITIONS

The exhibition of Modern Commercial Typography was continued from the end of the previous year until April. To coincide with the Coronation this was

¹See A. Tuer: *History of the Horn-book*, London, 1896, ii, p. 117.

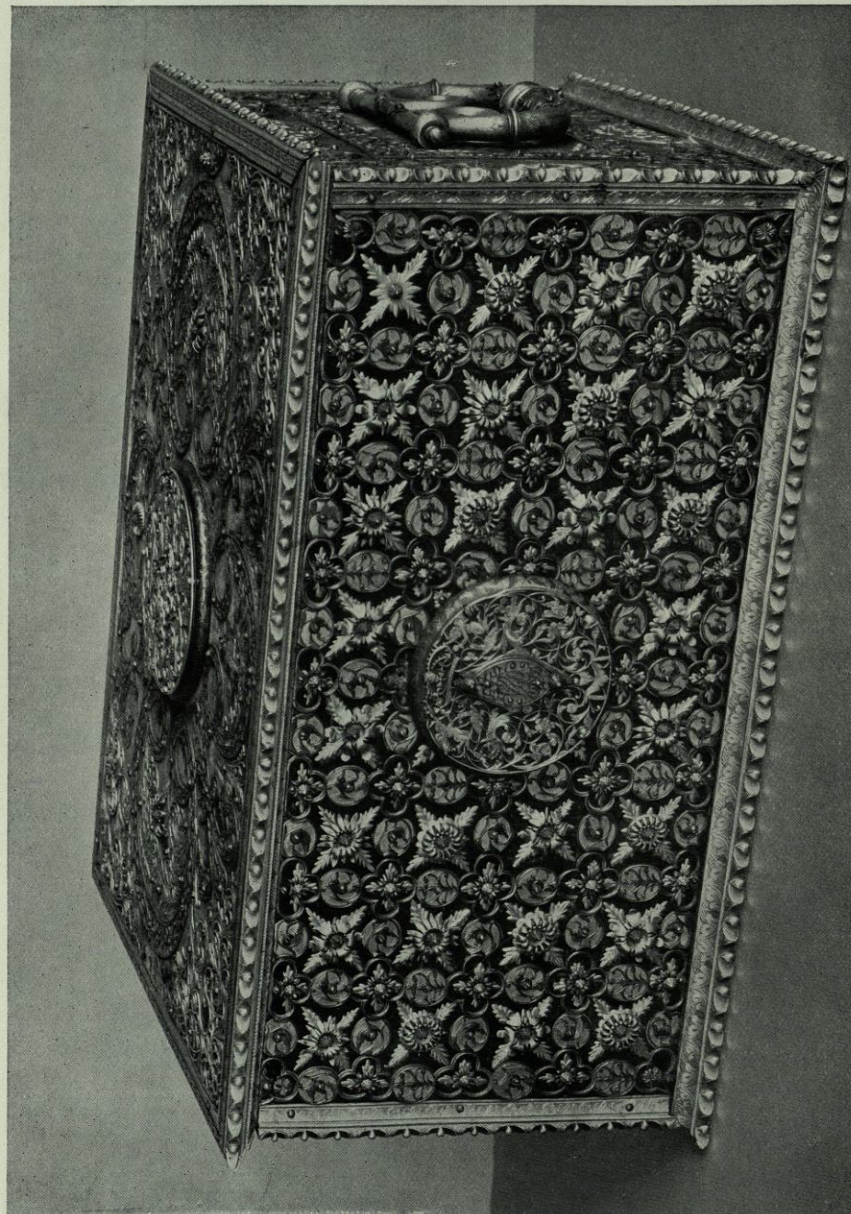


(a)

(a) BOOKBINDING MADE AT LITTLE GIDDING. ENGLISH; c. 1640. $7\frac{1}{2}$ IN. \times $5\frac{1}{2}$ IN. (b) BOOKBINDING WITH PAINTED ARMS OF EDWARD VI, PROBABLY BY THOMAS WOTTON'S BINDER. ENGLISH; c. 1550. $13\frac{3}{4}$ IN. \times $9\frac{1}{2}$ IN.



(b)



WILLIAM AND MARY JEWEL CASKET. H. 9½ IN.

followed by an historical exhibition of books containing engravings and other illustrations of Fetes and Pageants. In December an exhibition of Modern Book Illustration, including recent children's books, was opened.

PHOTOGRAPH COLLECTION

During 1937 the work of the Photograph Collection has continued to be chiefly re-organisation. Among the more important acquisitions mention should first be made of an album of fine studies and scenes in Jodhpur taken by A. de Carvalho and presented by Her Majesty Queen Mary. Mr. P. J. Unna has kindly given 330 photographs of Austrian inn-signs taken by himself. Lt.-Col. W. E. Moss presented 44 photographs of bookbindings made for the English bibliophile Thomas Wotton (1521-87).

Under the bequest of Mr. E. J. Horniman the Museum acquired through the National Arts-Collection Fund 2494 photographs made by the Royal Commission on Historical Monuments for their survey of Westmorland.

Mr. Michael Stewart has presented 300 photographs of baroque churches and other buildings in Rome, and has lent for printing a large number of his own negatives of Italian architecture.

A set of 41 prints was made in the Museum studio from negatives taken and lent by Mr. Paul Martin of scenes of everyday life in London and at the seaside. These photographs are of interest not only as records of contemporary costume, but also for the history of photography. They were taken between 1885 and 1900 and are amongst the earliest English examples of snapshot photography.

The Rev. H. Poole has kindly lent the negatives of the latest additions to his photographic survey of pre-Gothic architecture in England. Prints from these have been added to the collection.

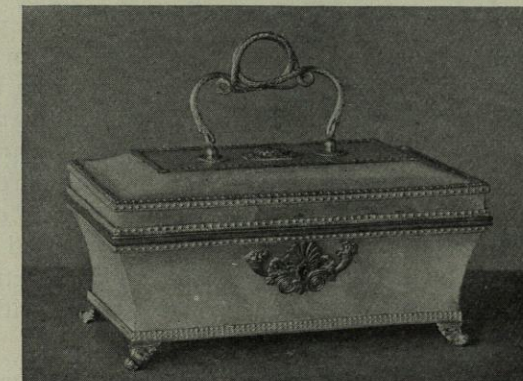


FIG. 3 (see page 96).

DEPARTMENT OF METALWORK

A WILLIAM AND MARY JEWEL CASKET

A JEWEL casket bearing the crowned initials of William III and Mary II (Plate 20) has been acquired with money from the Fund bequeathed by Captain H. B. Murray.

It is made of steel covered with crimson velvet overlaid with a design of pierced brass and steel. Doubtless out of respect for the value of its contents, the casket has been kept for the greater part of its existence in an obscurity which has left its covering practically unfaded. It may be described as a masterpiece of the English locksmithing, and belongs to the period when this craft reached the peak of its achievement under leaders like the Bickfords.

Until recently the casket was the property of the Schlossmuseum, Berlin, which parted with it and other pieces in order to finance the purchase of the Treasure of the House of Guelph. Previously it had belonged to the Prussian royal house, into whose possession it had probably passed during the lifetime of Sophia Dorothea, sister of George II and wife of Frederick William I of Prussia.

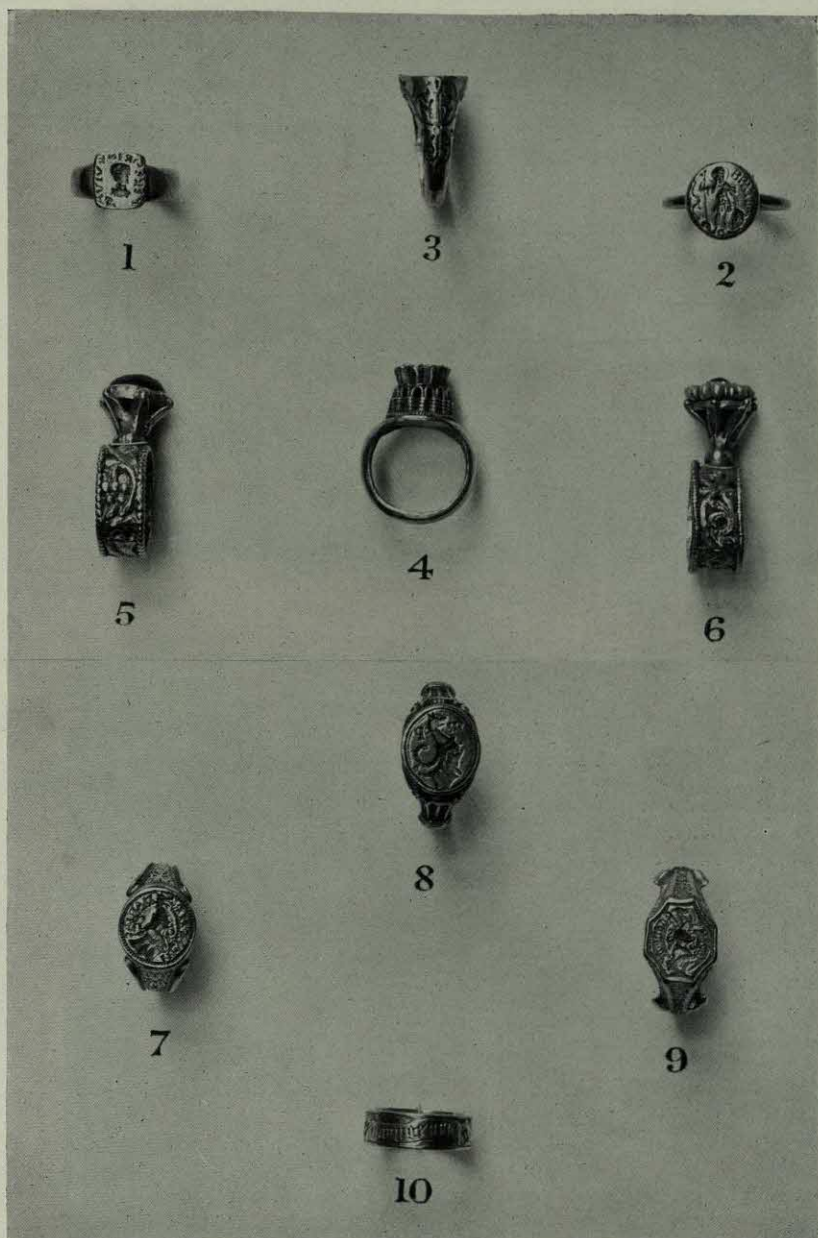
JEWELLERY

The most important addition to this collection was ten rings all of gold, from the Guilhou Collection, presented by the National Art-Collections Fund. These help to reinforce several of the weaker spots in the Museum's Collection which, thanks to the bold and provident purchase of the Waterton Collection in 1871, is one of the most important of its kind.

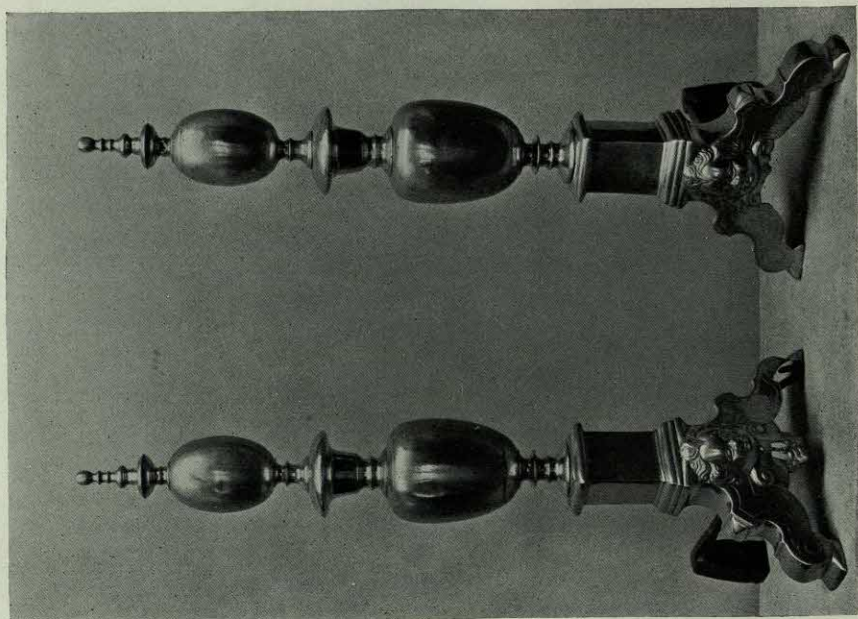
The earliest of the group is an Early Christian signet ring, probably Italian work of the 5th century, engraved with the owner's head in profile and the inscription PEREGRINE VIVAS (Plate 21, 1). Next, from the eastern provinces of the empire, comes another signet about a century later. It is engraved with a warrior saint and the letters ΒΡΑΘΗΑ which, as they are not in reverse, may have been added later (Plate 21, 2). The most important of the early rings, however, is the signet of a captain of one of the corps of the Byzantine imperial guard (Plate 21, 3). The shoulders are decorated with scrolls in niello, whilst the bezel is engraved in the beautifully formed letters to which we are accustomed on the Byzantine coins of the 11th century, with the inscription of which the following is the expanded form :

Κύριε βοήθει τῷ σῷ δουλῷ Νικητᾷ Βασιλικῷ πρωτοσπαθάρῳ.

(Lord, help Thy servant Nicetas captain of the imperial guard.)

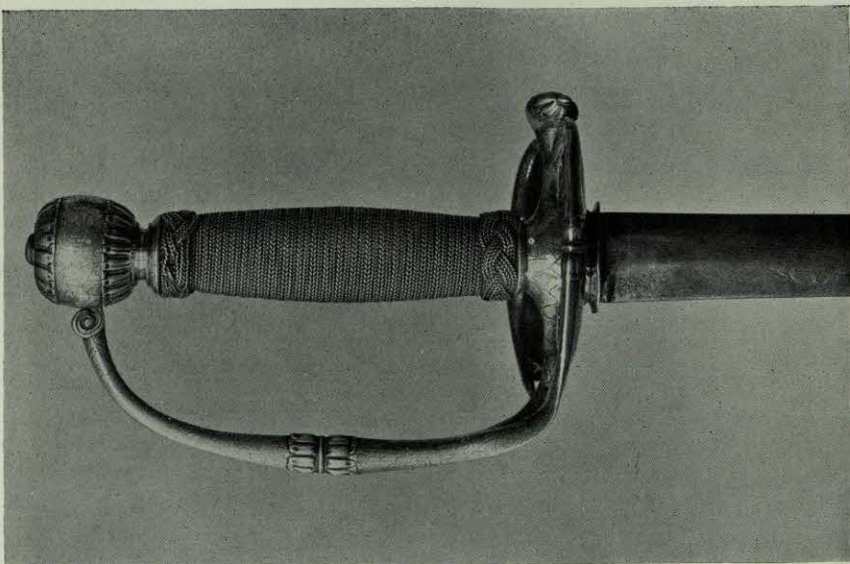


GOLD RINGS. 5TH-15TH CENTURY. *Given by the National Art-Collections Fund.*



(a)

(a) PAIR OF BRASS FIRE-DOGS. ENGLISH; LATE 17TH CENTURY. H. 3 FT. 8 IN. (b) SMALL SWORD WITH SILVER HILT. LONDON HALL-MARK FOR 1676. L. OF BLADE 26 $\frac{3}{4}$ IN. Given by Mr. Eric M. Brouett in memory of his wife, Ada Mary Brouett.



(b)

Three Frankish rings help to show the corresponding artistic development in the West. The earliest (Plate 21, 4) is of 6th or 7th century date, and has a bezel of filigree work of the curious "architectural" form affected at this time. The other two are Carolingian and have hoops elaborately decorated with scroll-work, and high projecting bezels. One is set with an interesting contemporary garnet intaglio of a male head (Plate 21, 5), and the other with a garnet surrounded by pearls (Plate 21, 6).

Hitherto the collection has been weak in outstanding examples of Gothic armorial signets of foreign origin. The three rings which have now been added are equally important as representing the best heraldic and sphragistic art of the countries where they were made. It is unfortunately impossible to identify with any certainty the arms on any of them, although two of them are clearly Italian work of the early 15th century (Plate 21, 7, 8), whilst the third is French of much the same date (Plate 21, 9).

The tenth ring presented by the Fund is a German 15th century love ring (Plate 21, 10) engraved with two doves holding a scroll inscribed *myñ genyjt* (my pleasure).

From the same sale the Museum acquired for itself a Byzantine 7th century marriage ring, engraved with the well-known device of Christ joining the hands of husband and wife, whilst another slightly different example was given by Mr. Mosheh Oved.

A further addition to the jewellery collection which is worthy of special mention, is a small group of Spanish rings and pendants presented by Dr. W. L. Hildburgh, F.S.A. Of these the most important are an enamelled gold pendant set with table-cut crystals of the first half of the 17th century and two rings set with emeralds and crystals in flat openwork bezels, which show how strongly Moorish influence persisted in Spain at this period.

METALWORK IN THE BROWETT COLLECTION

In addition to his other gifts in memory of his wife, Ada Mary Browett, Mr. Eric M. Browett presented the Museum with a varied and interesting collection of metalwork.

Among the outstanding pieces may be mentioned a very rare small sword of the time of Charles II (Plate 22*b*), the fine silver hilt of which bears the London hall-mark for 1676, a pierced silver cake-basket of 1753 and a dish-cross of about 1780; the collection also includes a two-handled cup made by John Hamilton of Dublin about the year 1720, a musical snuff-box with the London mark for 1818 and two silver-mounted William and Mary black-jacks bearing the arms of Thompson and the maker's mark of Edward Courthope.

The baser metals are represented by an 18th-century pewter chandelier,

probably of German workmanship, a massive pair of brass fire dogs (Plate 22*a*), English work of the late 17th century, and a pair of late Georgian brass candlesticks.

Mr. Browett has also added ten new insurance plates to the collection which he gave to the Museum in 1924 and 1925. Particularly interesting in this connection is his gift of a Firemen's badge of the Hand in Hand Fire Office, such as was worn about the year 1800; it bears the number 16 and the inscription: HAND IN HAND FIRE OFFICE INSTITUTED 1696.

A LANTERN CLOCK BY AHASUERUS FROMANTEEL

A very beautiful lantern clock in brass case, the dial engraved with flowers and the signature of the maker "Ahasuerus Fromanteel Londini" (Plate 23*a*), was given by Mr. C. R. Frost of Stratford-on-Avon.

As there were four 17th-century clockmakers of the famous Fromanteel family who bore the Christian name Ahasuerus, it is rather difficult to decide who of these four was the probable maker of this particular clock. Its general character, however, and the presence of a minute hand and bob pendulum rather point to the third Ahasuerus Fromanteel as its author. This well-known clockmaker, who worked at the sign of the Mermaid in Lothbury, was apprenticed to Simon Bartram, in 1654, and a member of the Clockmakers' Company from 1663 to 1675.

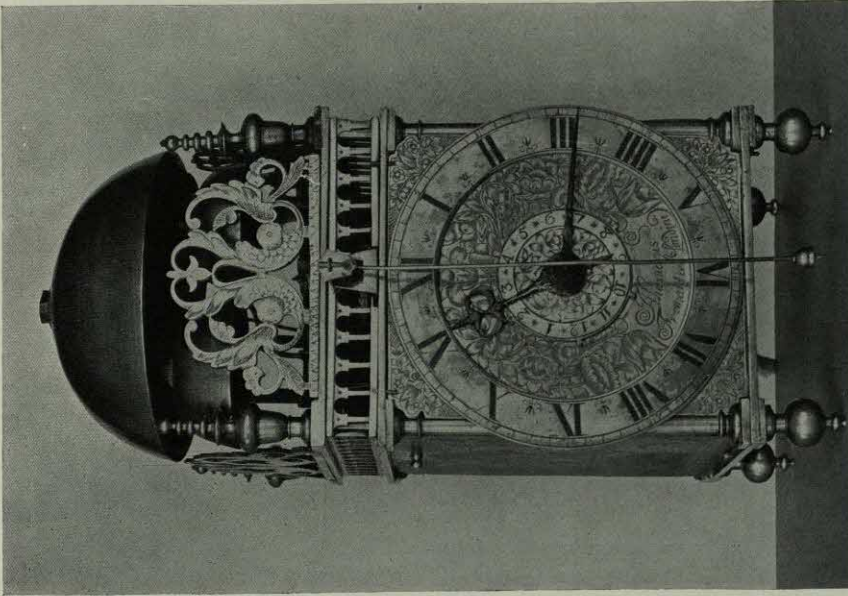
This clock is remarkable for the fine quality of the engraving on its dial and, a rather unusual feature, the pierced gallery below the frets; it chimes the quarters, strikes the hours and has also an alarum, which is set by means of the smaller dial.

BRASSWORK

Two important examples of mediæval brasswork have been added to the collection.

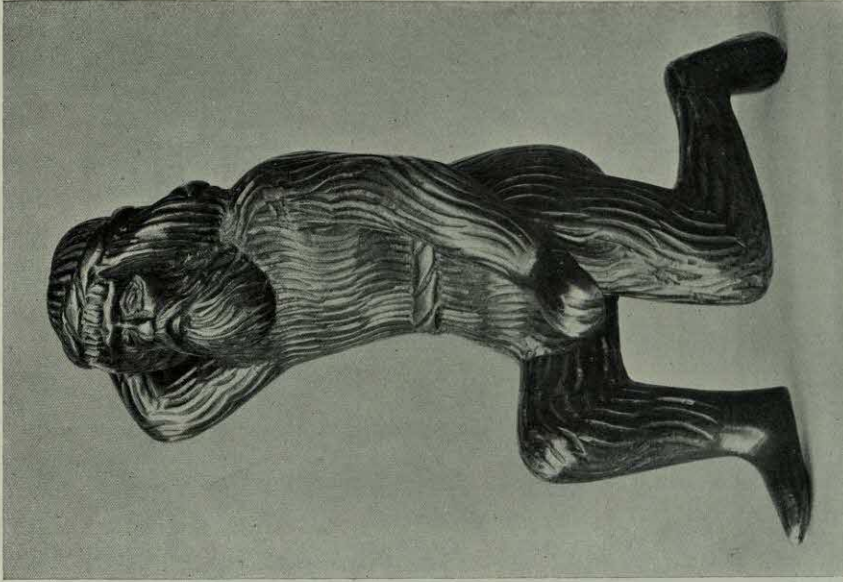
The first, which was bought by the Museum, is the kneeling figure of a "woodwose" or wild man of the woods, a popular character in late mediæval art (Plate 23*b*). His right hand is raised to brandish a club, whilst his left droops as if resting on a shield, but both are now empty. As his purpose was to surmount a chandelier, he is pierced vertically for the iron suspension rod. The figure is probably German work of about 1500.

The other is a Flemish 15th century hanging laver given by Dr. W. L. Hildburgh, F.S.A., which, although it has suffered severely from hard wear and has one of its spouts renewed, is of interest as belonging to an unusual type. It will be noticed that the lip of the bowl is pierced and crenellated like the greasepans of some of the contemporary candlesticks.



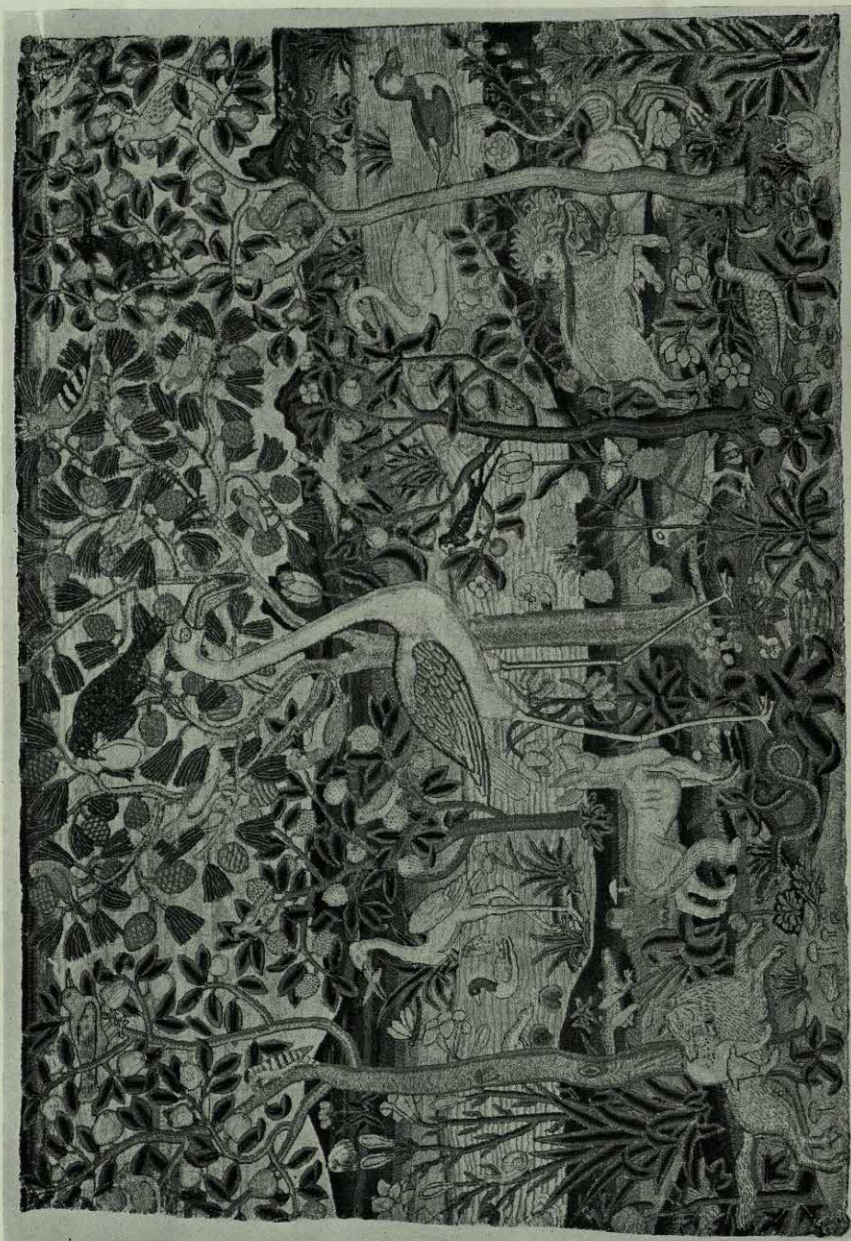
(a)

(a) LANTERN CLOCK BY AHASUERUS FROMANTEEL. H. $14\frac{1}{2}$ IN. Given by Mr. C. R. Frost. (b) BRASS FIGURE OF A WOODWOSE. PROBABLY GERMAN; ABOUT 1500. H. $8\frac{1}{4}$ IN.



(b)

(b) BRASS FIGURE



EMBROIDERED PICTURE. ENGLISH; EARLY 17TH CENTURY. 3 FT. 8 IN. X 5 FT. 5 IN.

DEPARTMENT OF TEXTILES

CARPETS

THERE is in England no tradition of a craft of carpet-making stretching far into the past as there is in most parts of the East, but twice in the course of history the manufacture has been established in this country by men who had no guidance excepting such as was afforded by a few imported specimens. Who, in the time of Elizabeth, was the first of these pioneers is not known; but after a lapse in the practice of the craft, due to the overwhelming vogue for embroidery, it was revived about the middle of the 18th century by a modest cloth-weaver, Thomas Whitty of Axminster, whose interest in the subject was aroused by the mere inspection of a Turkish carpet belonging to his friend, the ironmonger ! The factory which he founded lasted for years, and time has proved that in soundness of texture and permanence of dyes, its products can hold their own against the best Oriental work.

Though a small carpet from Axminster, cut down from a larger one, has been for some time in the Museum, it is only recently that it has been possible to acquire a really fine example. This is a large carpet, in excellent condition, with a pattern in the manner of the Adam brothers. It now lies in the Garrick Room, from the Adelphi, and it "might have been made for it". Its precise date, however, is a little uncertain. There is reason to suppose that the old designs were preserved at the factory and repeated, often with variations, years after they were first made; so this carpet may actually be of early 19th century date. Its history is not known, but it came from Capel Manor, Kent, and may always have been in that house.

A tapestry-woven rug similar in type to those found in Eastern Europe, has a bold floral pattern on a red and white ground, curiously divided into unsymmetrical patches. It has an inscription—"DOBRZRNSKIEF"—which appears to be the name of the maker, and no doubt indicates a Polish origin.

A good specimen of the so-called Beluchi rug, with the traditional deep red and blue colouring, was given by General Sir Kenneth Wigram.

The bequest of the late C. H. Shannon, R.A., included a very curious embroidered rug or hanging, worked in long-armed cross-stitch and displaying row upon row of piebald horses, interspersed with various small blue animals, somewhat indeterminate in species. It appears to date from the 17th century

and may have come from the Abruzzi, though other origins are quite possible.

ECCELSIASTICAL EMBROIDERY, ENGLISH AND FOREIGN

In 1889 the Museum obtained, attached to the Tree of Jesse cope, parts of a green embroidered velvet orphrey¹, which clearly did not belong to it. Two further fragments of this unusually narrow orphrey have now been bought; each is about 6 in. square and shows an angel seated in a barbed quatrefoil medallion with oak leaves at sides; one angel holds the nails and the Cross, the other the spear and the crown of thorns, so corresponding to the angels with crowns on the larger strips. The embroidery, which dates from the close of the 14th century, is generally thought to be English. For the most part the work is in gilt thread couched through to the back of the velvet with linen thread, but the angels' faces and a few details are in silk split stitch. All the solid gilt parts are underlaid with red silk above the velvet.

An unusual panel measuring 15 in. by 12 in., of what is probably Bohemian embroidery of the 15th century, was also bought. It represents St. Barbara in halo and crown, holding in her left hand a large tower and in her right an arrow. The saint is worked on linen canvas in split, long and short, and satin stitches and the pale colours stand out against a solid lozenge diaper background in couched silver thread, ornamented at the foot with hills and a few small trees. This panel which is apparently complete and intended as a picture is said to have come from a convent near Eger (Cheb); other Bohemian embroideries recorded are the Pirna Frontal² in Dresden Museum and part of a hanging in the Figdor Collection³.

ENGLISH DOMESTIC EMBROIDERIES

There is some doubt whether the most important piece in this section (Plate 24) is actually English. This is an early 17th-century picture, bought with the Funds of the Bequest of Captain H. B. Murray, and worked in silk and wool tent stitch on linen canvas. For a picture which measures no less than 3 ft. 8 in. by 5 ft. 5 in., the stitch is remarkably fine (22×22 to the square inch). It shows in the centre a large flamingo standing in front of a fir tree, while on either side are an apple and a quince (? lemon) tree against a river and landscape background. In the branches of the trees which fill most of the upper part of the picture are many sorts of birds, the green and the lesser spotted woodpecker, the hoopoe, golden oriole, swallow and woodpigeon being easily

¹Victoria and Albert Museum: *Catalogue of English Ecclesiastical Embroideries* (1930), No. 16, p. 30.

²L. DE FARCY: *La Broderie* (1890), Pl. XCIII.

³Sale Catalogue (1930), No. 175, Pl. 39.

recognisable. In the river are ducks, a heron, a swan, and, most surprisingly, a puffin swimming, while in the foreground are animals, a wolf carrying off a lamb, a diminutive lion attacking a wild boar, and the fox from Æsop's Fables looking up at the crow with the cheese; there are also a rabbit, a snake, a tortoise and various birds. All these are drawn and coloured with far greater accuracy than is usual in needlework pictures, and though it would be assumed that each is copied from engravings, two birds at least were almost unknown to the writers of contemporary Natural History Books. The flamingo of the Mediterranean is here far more accurately depicted than in J. Jonstonus' *Historia Naturalis* of 1657, and only the unmounted skin of a puffin (the bird is found on the coasts of N. Wales, Scotland and Scandinavia) had been sent to Conrad Gesner (*Historia Animalium*, 1553) nor was Ulysse Aldrovandi (*Ornithologia*, 1599-1603) any better informed. It is hard to imagine that any designer could have drawn both birds from the life.

The colours, mainly greens, blues and yellows (the reds have faded) include some unusual shades of green, and the rugged hills in the background are worked in lines of blue. These features and the high quality of the drawing would not be expected in English embroidery, but the English origin is confirmed by a rather more roughly drawn picture in the possession of a London dealer. The latter has a very similar composition with an oval containing a flamingo in the centre, and its style and colouring appear far more typically English. On the right of the Museum's picture are traces of a single line border, but the ground material has pulled out of shape and the edges have been cut.

A Charles II picture in silk and metal thread on satin, with raised and padded work, signed M.I. and dated 1660 in ink was given by Mr. Eric M. Browett in memory of his wife, Ada Mary Browett. It shows five scenes from the story of Esther.

A work-box of the Restoration period was bequeathed by the late Mr. Percy Noble; it is covered with white satin embroidered with silk and metal thread in a variety of stitches.

Crewel work of an uncommon type is represented by a small fragment of a valance; this is of black cloth, embroidered with two floral sprigs in wool and some silk, mainly in split and satin stitches.

The most outstanding piece of 18th-century embroidery added during the year is an early linen quilt embroidered with yellow silk in chain stitch, given by Lt.-Col. W. H. Turton. This has a wide border with a wavy stem pattern while the ground is covered with rosettes and quatrefoils in back stitch. Two chair seats were obtained, one with a wool and silk tent stitch picture of the meeting of Isaac and Rebekah, the other in rather more coarse woollen cross stitch with an effective vase of flowers on a dark blue ground.

Since 1910 no additions of any importance have been made to the collection of 17th-century costumes, but the Museum's outstanding series of Charles I period doublets has now been augmented by two useful examples, both dating from about 1630, given by Lady Spickernell. The first, of brown watered mohair (the earliest use of this material in the Museum), is trimmed with three lines of silver-gilt braid (Fig. 2). It has a stiff standing collar that would have been hidden under a falling collar of lace, a straight front with the usual inner triangular "belly pieces" to stiffen it, and a pointed waist about which are nine overlapping skirts. The pink silk lining has partly perished and has been covered with Victorian ottoman silk, but apart from this and the loss of its buttons, it is in excellent condition. The second doublet is of very similar cut, but it is made of leather, which has been heavily embroidered with floral stripes in black silk, now much perished. Both doublets have inner bands with eyelet holes to which the breeches were attached.

A gap between 1640 and the Verney Loan suit of the Restoration has been filled by a small boy's suit of pink silk taffeta which is a miniature replica of adult dress of about 1650. The doublet has a much higher waistline, no longer pointed, but retaining the belly pieces, and the skirts are now mere basques. The breeches are full but open at the knee, and they fasten with six large hooks to metal loops on tabs in the lining of the doublet. The silk has perished and faded in places and the ribbon bows are missing from the outside of the knees, but the importance of this suit will be realised when it is remembered that only in the Royal Armoury, Stockholm, are there costumes of this date to be seen, and only two boy's suits of the 17th century are known, one of 1615 in the Johanneum at Dresden, the other of 1632 in the Bayerische Nationalmuseum at Munich.

Lady Spickernell also presented a cream poplin half-length coat probably of about 1700. It has brown silk worked buttons and buttonholes, and not being a fashionable garment is difficult to date, since it is unlike anything else that survives. Two early George III suits were obtained, the first, given by Lady Spickernell consists of coat, waistcoat and breeches of cream woollen cloth trimmed with lines of gilt braid. It has a turndown collar and a curved front and might be dated about 1770. Cloth suits of this type, though fashionable enough in their day, are infinitely rarer than the embroidered silk and velvet suits which were worn but a few times at Court and then carefully stored away.

The second suit, given by Mr. E. Bullivant, is possibly not of English origin, and is slightly later in date. The coat of brown striped uncut velvet has a standing collar and a front much curved away, the embroidered waistcoat is of

white corded silk, and the breeches of purple striped silk. With the suit are a pair of white cotton stockinette drawers with stocking legs and feet attached, and a very small three-cornered hat of black beaver.

Heraldic dress as a branch of costume and uniform had previously been represented in the Museum by a single 17th-century tabard of the Lyon King of Arms. The tabards worn by John Anstis senior (1669-1744) and John Anstis junior (1708-54)¹ who were successively Garter Kings of Arms, and held a joint patent from 1727 to 1744, have now been acquired, and also a tabard of John Anstis junior as Blanc Coursier Herald. These are examples of a type of couched and applied work which has not varied much since the 17th century; the heraldic motives are raised by padding and applied to velvet for the King of Arms tabards and to satin for the other. The arms are those borne by George II except that in the case of the Blanc Coursier tabard they are differenced with a label of three points argent, the middle point charged with a cross gules, because John Anstis junior in this capacity was the personal herald of the Duke of Cumberland.

COSTUME ACCESSORIES—HEADGEAR

The collection of men's hats of the 18th century, hitherto rather weak, was strengthened by two additions during the year. A small three-cornered hat of black beaver, about 1770 in date and perhaps English was given by Mr. E. Bullivant. This has a very low crown, and was far too diminutive to be worn on the high wigs of those days. It may be seen carried by *maccaronis* in contemporary caricatures. A quilted linen cap, previously on loan, has now been bequeathed to the Museum by the late Mr. C. S. Betton; it appears to have been made up from a piece of early 18th-century embroidery, and was traditionally worn by Hew Stuart who served in the East in various capacities from 1755 until his death in 1782.

An important series of men's hats of the 19th century (mainly by Messrs. Christy) was presented by the Hatters' Association. These include a slightly tapering "Boat Gresley" of fawn beaver, 1827, a "Prince Albert" felt top hat of 1841, several later silk and beaver hats, bowler hats of the early 1880's, and finally one with a rolled brim worn by Sir Walter Gilbey, and a felt Stetson worn by Mr. Bernard Shaw. With these were presented a woman's mole plush beaver bonnet of about 1810, a woman's beaver hat of 1816 and a black beaver coal-scuttle bonnet of about 1820.

COSTUME ACCESSORIES—FANS

In the 18th century fans were carried by ladies on all occasions rather as gloves were worn in the 19th century, and it did not fail to catch the eye of

¹For interesting biographical details see Rev. M. Noble: *History of the College of Arms*, 1805, p. 376.

journalists that fans painted with the most unsuitable gallant, humorous, or classical subjects were displayed in Church¹. It was not until the end of the century, however, that the fan makers made any attempt to provide something more appropriate, and the engraved mount of "The Chapel Fan", an example of which has been acquired during the year, was entered at Stationers' Hall in 1796². This is printed with some of Dr. Watts' metrical psalms and adorned with medallions and ovals with angels after pictures by the Rev. W. Peters, R.A., painter to the Prince Regent. The sticks are of plain wood.

Thanks to the publicity given to the Chapel Fan by *The Times*³, the Rev. M. Meyrick-Jones generously presented the companion "New Church Fan" of the same date⁴. This has ivory sticks and a very similar mount, giving the Ten Commandments, the Creed, and the Lord's Prayer, and also oval scenes with angels and children. Both fans form an interesting illustration of the social life of the 18th century.

EUROPEAN WOVEN SILKS

A piece of crimson silk damask from Hampton Court, given by Messrs. Warner and Sons, is of particular interest, both on account of its historic association and the fact that it can be exactly dated. The damask came from the walls of an ante-room in the Palace when Messrs. Warner and Sons were commissioned by H.M. Office of Works in 1923 to replace the old damask by as exact a copy as possible; the copy can now be seen on the walls of the ante-room, and a specimen piece is displayed next to the original damask in the Museum. In 1699 Wren's new wing at Hampton Court was furnished for William III and detailed accounts have been preserved. Two Canopies of State covered with this identical damask can still be seen in the Palace and they correspond with two entries in the accounts: "To cover a Canopy of State . . . Crimson damask at 22/8 the yard"⁵. This damask (which was probably made at Genoa) seems to have been a particularly popular one, and it is extremely rare to be able to date any particular silk pattern so precisely at this epoch. The gift by Mr. Sidney G. Mawson of three silk damasks, designed by himself between 1890-1900 and chosen by the late Emperor Frederick for covering the walls of saloons in the Charlottenburg Palace outside Berlin, makes a very interesting comparison to the above from all points of view. Also traditionally connected with Royalty is a yellow silk damask, part of a set of bed curtains, given by Miss Eleanor Armitage. Dating from the early years of the 18th

¹G. W. RHEAD: *History of the Fan*, 1910, p. 251.

²Lady CHARLOTTE SCHREIBER: *Fans and Fan Leaves*, 1890, No. 141.

³*The Times*, 2 July, 1937.

⁴Lady CHARLOTTE SCHREIBER: *Fans and Fan Leaves*, 1890, No. 140.

⁵Hampton Court Estimates, 1699, No. 7, under "Privy Chamber" and "Presence Chamber."

century the damask curtains are supposed to have been specially ordered for the visit of Peter the Great of Russia to London, when he was entertained by the donor's ancestor, Edward Haestwell. The pattern of the silk is in an unusual style and closely resembles some designs drawn for Spitalfields weavers¹, by whom it was most probably made. Two other silks which can be attributed to Spitalfields looms were given by Miss M. G. Philbrick. The first is of the earlier and rarer type of about the same date as the yellow damask; the pattern, which is brocaded in silver thread on a pink ground, is an interesting exemplar of the "Queen Anne" taste and can be closely paralleled in the work of Spitalfields designers. The second is the mid-18th century type, brocaded with naturalistic flowers on a white ground with the favourite "flush" pattern; how far these English silks stand in taste and conception from those of Italy (at the other pole from Lyons) can be judged from a fine and highly coloured Italian example of the same date acquired this year.

NEAR EASTERN WOVEN FABRICS

A tissue of great importance for the history of silk-weaving during the age of its first great development in the Near East was acquired for the Collections. It was formerly in the Kunstgewerbe Museum at Düsseldorf, and von Falke² states that it came from a reliquary in a Rhenish Church. The silk is in two fragments and shows Daniel between two seated lions; part of the figure of Daniel is missing. In an article on a resist-dyed linen cloth at Berlin decorated with the same subject, Strzygowski has dealt with the iconography of this scene; it is treated with great similarity on a sarcophagus at Ravenna³. The silk is finely woven in light brown on buff; the colours may once have been yellow on purple but it is difficult to be certain of this. As regards its origin, von Falke places it beside the "St. Joseph" and the "Maenad" tissues of Sens among the earliest silks with figure subjects, and dates the group about the year 400 with reference to the well-known census of figured robes by Asterius, bishop of Amasia. Peirce and Tyler point to the frontal attitude and large scale of the design and, with reference to certain details of the pattern which afford comparisons, place it after the introduction of sericulture in the West in the mid-6th century⁴. The presence, there pointed out, of certain motives of the pattern, such as the star and the column with decorative capital, which occur on silks of the Antinöe group is of particular interest.

A very important acquisition was a beautiful Persian silk (Plate 25a) dating

¹In the Department of Engraving, Illustration and Design.

²O. VON FALKE: *Kunstgeschichte der Seidenweberei*, 1913, i, fig. 54.

³STRZYGOWSKI: *Orient oder Rom*, 1901, p. 95.

⁴PEIRCE and TYLER: *L'Art Byzantin*, 1932, ii, Pl. 47.

from the late 11th or early 12th century. Since the notable find of silks in a ruined tomb at Bibi-Charé-Banov in 1927, our knowledge of Persian silks woven in the time of the Seljuk dynasty has been enlarged from a few tentative fragments¹ to a considerable number illustrating the most extraordinary variety of designs and types². The present silk must certainly be regarded as one of the most beautiful, and the brilliance and precision of the drawing can probably not be equalled by any other Seljuk silk. The design is disposed in ogee compartments; the space between is filled with scrolling stems and leaves, and within the compartments are seated figures on either side of a stylised plant-form. In the border of the compartments is a Kufic inscription; we are indebted to Professor Wiet for its translation as follows: "Every son of woman, even if his health lasts long, will one day be carried away in a coffin". This piece, like the last notable silk of this period acquired by the Museum seven years ago³, most probably came from the find near Rhages above mentioned; there appears to have been no other important find of silks in Persia since that date, and many of the pieces only came on to the market after a long interval. An interesting acquisition was another Persian silk (Plate 25*b*) dating from the late 12th or early 13th century. It has pairs of camels on either side of a stylised palm-tree; they are shown rising to their feet, and the ground is covered with leafy branches. Professor Wiet has read the Kufic inscription on the animals' stomachs as: "Oh compassionate One!" In style and technique this piece forms with certain others, for instance those in the Textile Museum of the district of Columbia⁴, a group differing in a remarkable way from earlier Seljuk silks. In particular satin (or rather satinette) is here used for the ground of the silks; by the 14th century a development of this weave was that most extensively used in West Europe. A piece of this silk was acquired by the Detroit Museum at the time of the Persian Exhibition in London⁵.

T A P E S T R Y

A very important acquisition this year, purchased from the funds of the Bequest of Captain H. B. Murray, is a Swiss tapestry (Plate 26) dating from about the middle of the 15th century. The tapestry came originally from Kloster Bruch near Lucerne, and was subsequently in the Meyer-am-Rhyn and Roman Abt Collections in that town before passing to the Figdor Collection in Vienna. It appeared in the sale of the Figdor Collection in 1930.

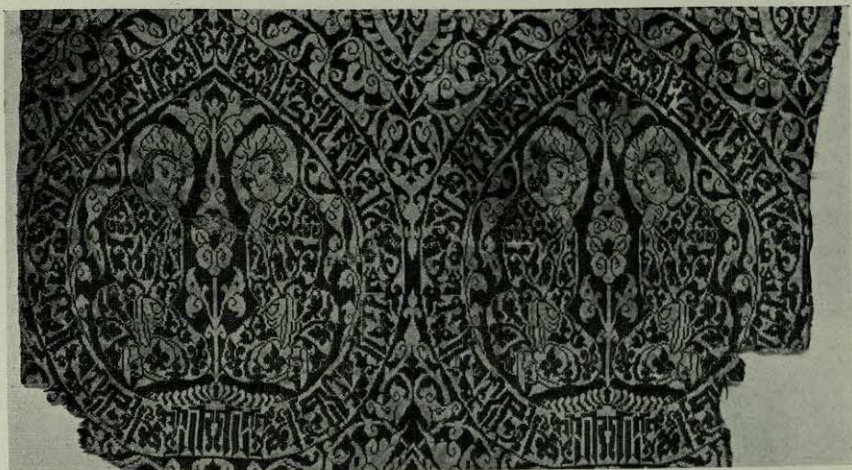
¹O. VON FALKE: *Kungeschichte der Seidenweberei*, 1913, i, pp. 102, 104.

²For published pieces see: H. SCHMIDT, *Belvedere*, 1931, p. 81, and *Ars Islamica*, ii, 1935, pp. 84-91. L. ASHTON, *Burlington Magazine*, January 1931. N. A. REATH and E. B. SACHS: *Persian Textiles*, 1937.

³*Review of Principal Acquisitions during the Year 1930*, Pl. XLII.

⁴N. A. REATH and E. B. SACHS: *Persian Textiles*, 1937, Pls. 69 and 70.

⁵*Detroit Institute of Art Bulletin*, xv, 1935, p. 43.

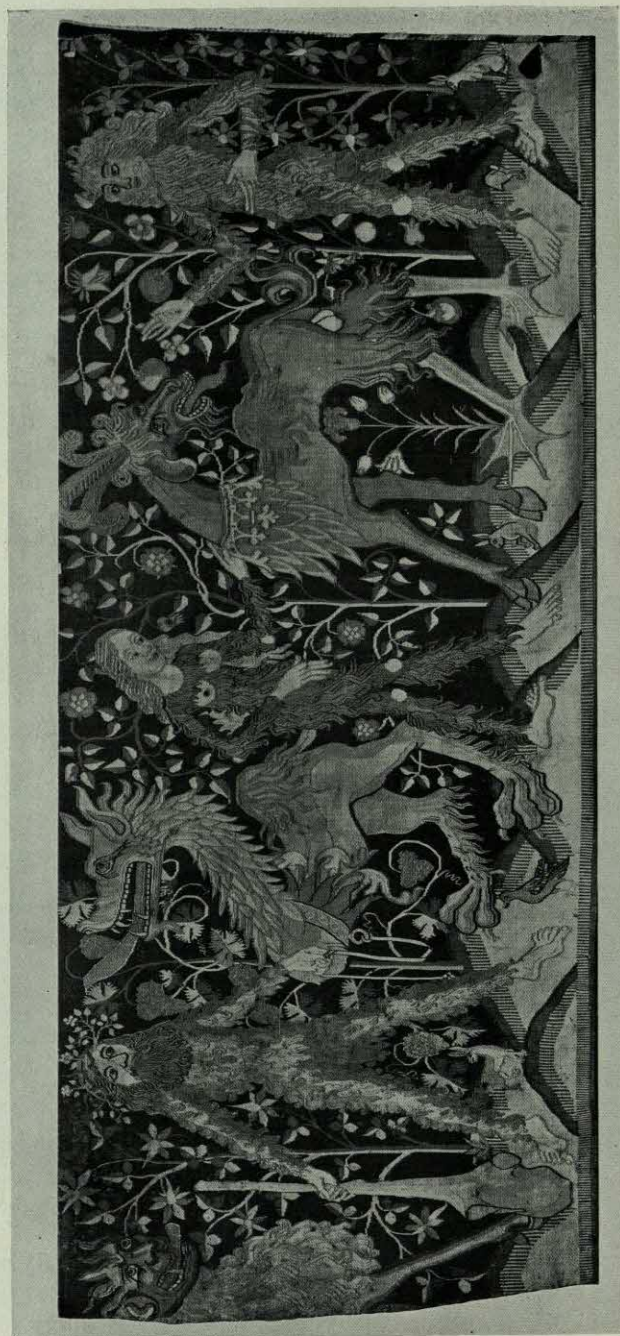


(a)



(b)

- (a) SILK TISSUE (DETAIL). PERSIAN (SELJUK); 11TH-12TH CENTURY. $6\frac{1}{2}$ IN. \times 11 IN.
 (b) SILK TISSUE. PERSIAN; 13TH CENTURY. $6\frac{1}{2}$ IN. \times 9 IN.



TAPESTRY. SWISS; MID-15TH CENTURY. 7 FT. 4 IN. X 2 FT. 11 IN.

The tapestry, which is woven in wool without any admixture of silk, measures 7 ft. 4 in. by 2 ft. 11 in. and is in very good condition, though the original bright colours are naturally somewhat dimmed. It is obviously woven from the same cartoon as a fragment of tapestry in the Landesmuseum at Zürich¹, although the weaver has introduced many minor variations, especially in the composition of the foreground. The pedigree of the Zürich fragment is not known with certainty, but it may have been at one time in the Sigmaringen Collection.

The representation of wild people of the woods, clad from head to foot in curling hair, is a favourite subject in the art of South Germany and Switzerland in the late 14th and 15th centuries. The wild men make a particularly effective appearance as supporters of shields of arms on the little heraldic panels which were so popular as domestic decoration in Switzerland in the early 16th century. On tapestries they are usually engaged in hunting or feasting, and a fine piece in Vienna shows them carrying out the labours of the months in the fields. The majority of the wild folk tapestries are Swiss in origin, though a certain number come from Germany; the beautiful piece in the Cinquantenaire Museum, Brussels, for example, with scenes from a romance of wild men, is ascribed to the Middle Rhine district. The fantastic animals, on the other hand, appear to point almost invariably to a Swiss origin. These delightful monsters of fairy-tale only appear on quite a small number of tapestries, most of which are in the Historisches Museum at Basle. They are all of 15th century date, and the monsters are accompanied by wild people or, more rarely, by youths and maidens in rich and quite normal attire. The Swiss origin of this group is deduced from the dialect of the inscriptions and from the general stylistic similarity to contemporary Swiss art, and it is further supported by the fact that almost all these tapestries come from collections in Switzerland². Basle is generally assumed to be the place of manufacture, though Burckhardt localises in Lucerne a small group, to which the Museum's new tapestry belongs. When tapestries with fantastic animals must be attributed to a source outside Switzerland, as for example the well-known pieces in Mainz Cathedral, which are of Middle Rhenish origin, they show very strongly the influence of their Swiss prototypes. Hardly any animal tapestries are to be found in collections outside Germany, and the Museum is particularly fortunate in the acquisition of this very decorative piece.

¹R. BURCKHARDT: *Gewirkte Bildteppiche . . . im hist. Museum zu Basel*, 1923, fig. 33b.

²B. KURTH: *Die Deutschen Bildteppiche des Mittelalters*, 1926, i, pp. 85 ff., 95 ff.

DEPARTMENT OF FURNITURE AND WOODWORK

THE year 1937 has been quite exceptional for the quality and range of acquisitions by gift, bequest and purchase, particularly in the field of English furniture of the 17th and 18th centuries, where it has been most desirable to raise the general standard. The two collections first mentioned have contributed greatly to this improvement.

I. COLLECTIONS

(a) The Browett Gift

A particularly munificent gift of English furniture was made by Mr. Eric M. Browett, of Edgbaston, in memory of his wife, Ada Mary Browett. The collection, brought together during a period of years with discerning taste and an exacting standard of quality, consists of thirty pieces and represents the most important gift of English furniture added to the Museum collections in recent years. Three items in it may perhaps claim special notice¹.

In the "chamber-chest" or tallboy (Plate 27*a*), a fine walnut surface effectively supplants the figured veneer of burr-walnut and other woods more usual on chests of this type. The cornice is corbelled-out above canted corners set with engaged columns terminating in Corinthian capitals. The narrower lines of the chest effectively contrast with a broader stand, affording moulded plinths to the columns and carved at the corners with acanthus foliage. Graceful cabriole legs, carved on the knees with scallop-shells, terminate in webbed ball-feet clawed with ivory. This last detail is found only on walnut or mahogany furniture of the highest quality.

Tripod stands were already in vogue at the Restoration. A drawing² made about the middle of the 17th century was described as "a *Stand* . . . a little round table set upon one *pillar*, or *post*, wch in the foote branches it selfe out into three or foure feete or toes, after the manner of Catuses, for it fast, and stiddy standing. it is used for to set a basin on whilest washing, or a *candle* to read by,

¹For other articles included in the Gift, see R. EDWARDS: *The Burlington Mag.* lxxi, 1937, pp. 233-4.

²Harl. 2027, fo. 317 *recto* (after 1649, probably before 1663).

with many other uses for a chamber"¹. With the growth of tea-drinking in the 18th century, a form so adaptable in function was readily modified in height and shape to serve conveniently as a "teakettle stand", and in the hands of Chippendale², Ince and Mayhew³ and other designers, became a vehicle for rococo ornament as well as an opportunity for "steadier standing". Both these qualities are admirably illustrated in the Browett teakettle-stand of finely carved mahogany. Form of post and tripod, and the proportions of the entire stand, resemble fairly closely one of Ince and Mayhew's designs⁴, but the shape of the "table part" and the design of the rim, quite unparalleled in teakettle-stand designs by Chippendale or by Ince and Mayhew, appear to have been suggested by silver salvers and waiters, made in comparable sizes at rather earlier date and sometimes used at the taking of tea.

Approximately square tables, specially designed for four-handed card-games and sometimes covered with green velvet or green cloth, were introduced to general use about 1700 in a folding shape, suitable for use as a side-table when not opened for play. Parquetry decoration of herring-bone type, which is sometimes found on card-tables and a few other varieties of furniture, such as dressing-tables, cabinets, and chests-of-drawers⁵, is excellently and characteristically represented by a card-table (Plate 28a) resting on capped cabriole legs with club feet, and decorated with light sap-coloured strips of laburnum in contrast with a dark ground veneer of the same wood. The design is almost identical with a slightly smaller piece at Ickworth Park (Suffolk)⁶. This somewhat garish style of decoration represents a short-lived revival of a fashion first found on late Stuart clock-cases. Such tables, though reminiscent of the Queen Anne style, date about the middle of the 18th century.

The Gift includes a number of other interesting examples which fill gaps in the Museum collections. A late 17th-century wall-mirror in square convex frame veneered with floral marquetry in oyster-cut walnut, sycamore and other woods, is notable for a use of stained ivory which points to the influence of Dutch technique. A fine specimen, dating about 1720, of the familiar flap-fronted bureau, has the pigeon-holes in the interior faced with small engaged columns. A mahogany tallboy of the true "double chest" type, dating about

¹Harl. 2033, ff. 1-25, §91. "Catuses" = cats.

²*The Gentleman and the Cabinet Maker's Director*, 3rd ed., 1762, Pl. LV, bottom right (designs for "Bason Stands" appear on the same plate). This design is dated 1761 and is not in 1st ed. (1754) or 2nd ed. (1755).

³*The Universal System of Household Furniture*, Pl. XIV, top row, four designs. For date of book see *Gent. Mag.*, xxix, 1759, pp. 338, and *Metropolitan Museum Studies*, i (2), 1929, p. 119, n. 5.

⁴Pl. XIV, top row, extreme left ("Tea Kettle Stands").

⁵It may also be seen on a cane-seated chair with "Chinese" lattice in the Museum, No. 884-1901.

⁶*Dictionary of English Furniture*, iii, 1927, p. 188, fig. 10.

1760, is fitted with a rare frieze of openwork trellis which matches the "Chinese" frets of canted corners and carved rococo detail¹.

A mahogany voider or tray with beautifully shaped rococo handles and openwork fret gallery, is closely in accord with a design published by Ince and Mayhew². A mahogany card-table, also dating about 1760, is finely decorated in the so-called "Chinese Chippendale" style with frieze frets, and has square legs carved with foliage. A particularly fine mahogany ladder-back chair has cabriole legs and pierced rails carved with honeysuckle, and is one of a pair formerly at Clopton House, Warwickshire. In two other chairs of about the same date, the splat takes the form of narrow lancet arches in conformity with the "Gothic" taste often seen in effective combination with "Chinese" and rococo treatment, while in the splats of three rather later chairs appear versions of the Prince of Wales' feathers made familiar by Hepplewhite designs³. To a similar date belongs an imposing long-case clock by DAVISON/ECCLESHAM, decorated with chamfered quoin-blocks and engaged columns, and painted in the hood spandrils with cherries and raspberries. "Dressing-commodes"⁴, with "serpentine front" characteristic of the transition from rococo to classicism, are admirably represented by a handsome mahogany piece inlaid with satinwood, and fitted in the top drawer, below a baize-covered slide, with a "necessary dressing equipage"⁵ consisting of a tilting mirror, and a number of trays and compartments for the complex toilet of a Georgian beauty. A "horse dressing-glass"⁶, of satinwood painted with cherubs and flowers, is remarkable for a graceful slenderness of proportions and is closely matched in contemporary design⁷, though carved mahogany or rosewood were usually employed.

The furniture of the Regency period is admirably represented by a mahogany bow-fronted sideboard fitted with a "cellaret drawer" and notable for the still

¹Cf. *Dictionary of English Furniture*, ii, 1924, p. 69, fig. 43.

²*Op. cit.*, Pl. XV (B), one of four designs for "trays or voiders". The voider, of basketwork, wood, pewter, or silver, used in 15th cent. "to geder in all the broke brede", was still so used in 1739, when:

"See how The Stripling, with his Voider, waits
To bear away the greasy Load of Plates".

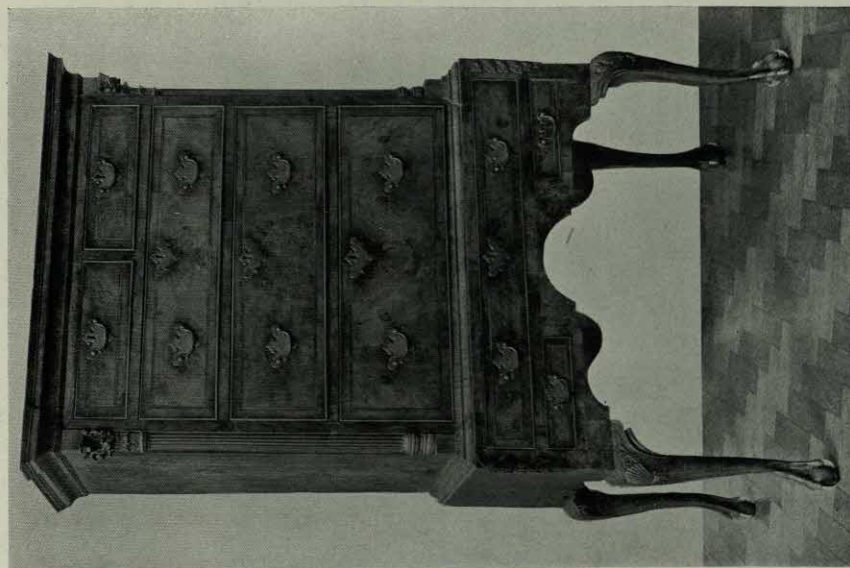
³*Cabinet-Maker and Upholsterer's Guide*, 1st ed., 1788, Pl. 8S, and Pl. 10E and F, where "The designs EF are of the newest fashion; the arms to F, though much higher than usual, have been executed with a good effect for his Royal Highness the Prince of Wales" (p. 4).

⁴HEPPLEWHITE, *Guide*, 1st ed., 1788, Pl. 77 uses the term "Commode Dressing Table" and (Pl. 75-76) "Dressing Drawers" for this type.

⁵*Ibid.* For design of equipage cf. *Cabinet-Maker's London Book of Prices*, 2nd ed., 1793, Pl. 8 (dated 1788), No. 3.

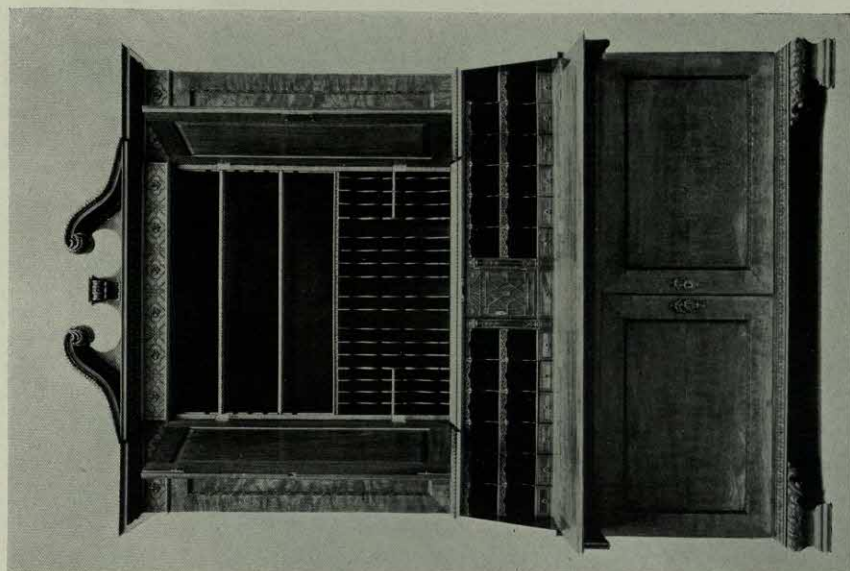
⁶This term is used by T. SHERATON: *Appendix to the Cabinet Maker and Upholsterer's Drawing Book*, 1793, Pl. 17 and p. 24.

⁷SHERATON: *Cabinet Dictionary*, 1803, Pl. 52. For a near parallel, see M. JOURDAIN: *Regency Furniture*, 1934, fig. 162.



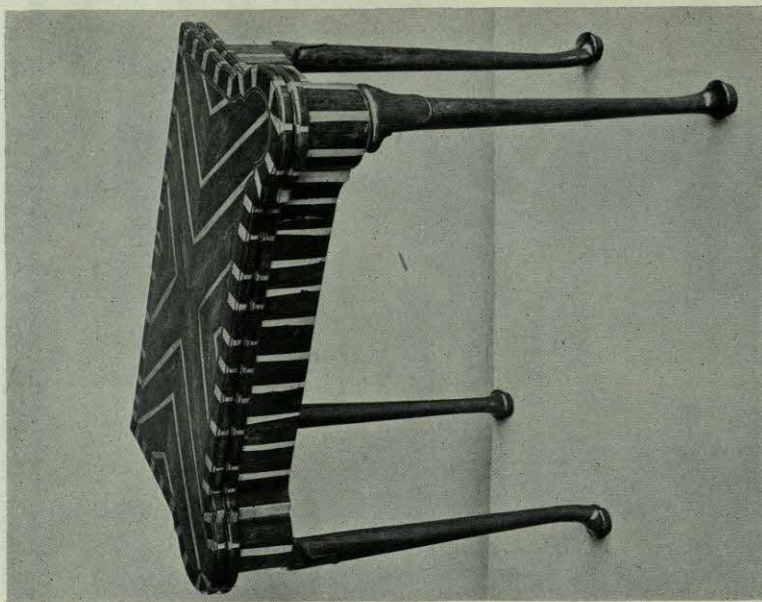
(a)

(a) CHEST-ON-STAND. CARVED WALNUT. ENGLISH; ABOUT 1715. H. 5 FT. 8½ IN. Given by Mr. Eric M. Browett in memory of his wife Ada Mary Browett.



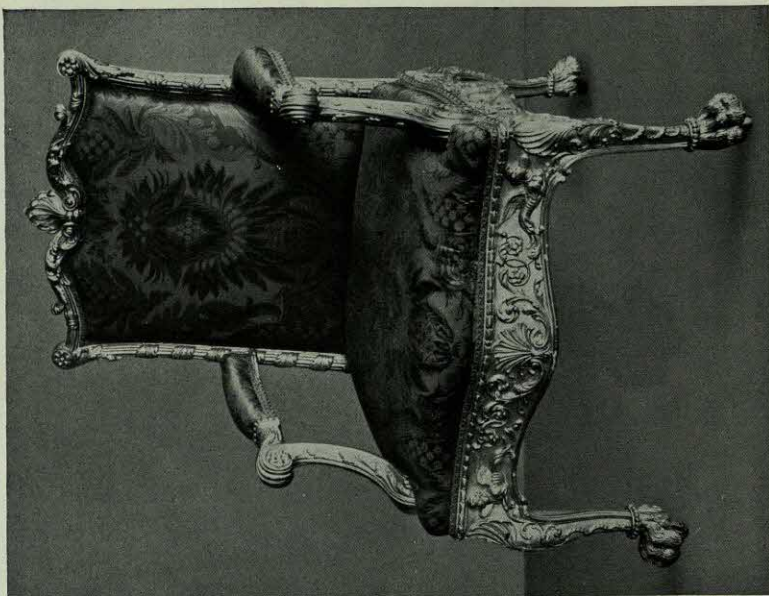
(b)

(b) SECRETARY. CARVED MAHOGANY. ENGLISH; ABOUT 1760. H. 8 FT. 2 IN. Given by Mr. E. E. Cook.



(a)

(a) CARD-TABLE. LABURNUM PARQUETRY. ENGLISH; MID-18TH CENTURY. H. 2 FT. 4 $\frac{3}{4}$ IN. Given by Mr. Eric M. Browett in memory of his wife Ada Mary Browett. (b) ARM-CHAIR. GILT BEECH. PART OF A SET MADE, FROM DESIGN BY ROBERT ADAM DATED 1764, FOR SIR LAWRENCE DUNDAS, BT., OF MOOR PARK, HERTS., AND 19 ARLINGTON STREET. H. 3 FT. 6 IN.



(b)

dignified proportions of Sheratonian design¹; as well as by a circular convex wall-mirror of carved pinewood and gilt gesso, surmounted by the figure of an eagle with two gilt balls suspended from its beak. The mirror is an excellent example of the familiar perspective mirror which became "universally in fashion"² early in the 19th century "to strengthen the colour and take off the coarseness of objects by contracting them in conformity with the prevailing taste for slim and elegant effects". Several other items included in the Gift are described in the supplementary list below.

(b) The Henry and Edward Hudson Bequest.

A selection of pieces of English 18th-century furniture, from the collection formed by the late Edward Hudson of *Country Life*, was bequeathed in the name of Henry and Edward Hudson. Of these the most important is a magnificent long-case clock³, more than eight feet in height, of oak and pine decorated in gold with a "Chinese" lake scene, pavilions, and figures, on a ground of brilliant scarlet lacquer, which contrasts effectively with four carved and silvered⁴ brackets below the hood and at the back of the case. The hood, decorated with gilt brass spandrels finely chased with cherub heads and scrollwork, is equipped with minute, hour and month movements, and is engraved on the dial *Windmills Londini*, for Thomas Windmills of St. Martin's-le-Grand and Mark Lane, member of the Clockmakers' Company in 1695 and master of the Company in 1719. His printed instructions for winding and regulating still appear in fragments on the inside of the case door. The clock, dating from the end of its maker's career, forms an excellent pendant to the not less magnificent blue-lacquered clock by James Markwick, recently purchased.⁵

The application of an architectural conception to objects of decoration and furniture, notable in the "Palladian" phase of English design and often associated with the name of William Kent, is well illustrated by a wall-mirror⁶ retaining its original mirror-plate in a pinewood frame with carved and gilt gesso decoration. There is a shaped escutcheon in the embrasure, and at the sides are carved pendants of oak leaves.

Towards the middle of the 18th century, "Frets", "Gothic frets", "Chinese railings", and other openwork patterns, chiefly based on verandah and garden design in contemporary Chinese illustration, were freely "converted (by the

¹Cf. *Drawing-Book*, 1st ed., 1793, Pl. 54-5, and pp. 363-66.

²SHERATON: *Cabinet Dictionary*, 1803, p. 271.

³*Dictionary of English Furniture*, ii, 1924, p. 115, fig. 45; cf. F. J. BRITTEN: *Old Clocks and Watches*, 6th ed., 1932, pp. 216, 260, 862.

⁴For use, by the same maker, of openwork in silver, see *ibid.*, p. 260.

⁵*Review of Principal Acquisitions*, 1935, p. 46, and Pl. 27a, showing hood only.

⁶*Dictionary of English Furniture*, ii, 1924, p. 326, fig. 50.

ingenious workman) to other uses"¹, such as galleries, chair-backs, stretchers and many other parts of "Chinese" or rococo furniture. Such application is admirably represented by the partitions in a set of four-tiered hanging-shelves, made of mahogany, veneered and inlaid with satinwood and other woods, and fitted below with four low drawers. With the growth of tea-trade and china-collecting, shelves of similar or more elaborate design were sometimes used for display of porcelain, but their primary purpose appears to have been for books. On 15th August, 1754, the "beautifull hexagon room" in the Duke of Cumberland's "triangular tower", two miles from Sunninghill, gave access to two "round closets", where a visitor observed that "in one are litle shelves hung up for books for the Duke's use; in the other, on such shelves, is china for tea and coffee"². Hepplewhite published³ "two designs with different patterning for fret work", with the note that "These are often wanted as *Book-shelves* in closets or Ladies' rooms; they also are adapted to place *China* on; they should be made of mahogany". The present set is of about the date of Hepplewhite's *Guide*, as is a pair of re-gilt wall-lights, which, with decoration of wheat ears and ribbons, are of exceptionally graceful design. The combination of wire coated with composition and carved pinewood is characteristic of the end of the 18th century, when substitute materials were much in vogue.⁴

II. ENGLISH FURNITURE AND WOODWORK

The upper part of a walnut-buffet with splay-fronted cupboard (Plate 29a) given by Mr. Eric Bullivant, well illustrates a Renaissance taste for oblique design in furniture, evident in characteristic Italian and French pieces, and amalgamated in England with such mediæval flat-fronted chest forms as the standing-cupboard, or hutch, to produce the beautifully carved *buffett* of Elizabethan "dyninge chambers" and inventories⁵. The upper tier, with dentated cornice, is supported at the back by tapered pilasters and at the front by carved draped free-standing female figures, somewhat French in type. Light-coloured arabesque designs of inlaid frieze and jambs recall those of arcaded panels in the Museum room (3-1891)⁶ from Sizergh Castle, Westmoreland. The door is patterned with an architectural vista, in perspective inlay of woods, including dark bog-oak, and holly, "the *Whitest* of all hard woods,

¹CHIPPENDALE: *Director*, 1st ed., 1754, p. 27.

²R. POCOCKE: *Travels through England*, ed. J. J. Cartwright, ii, 1889, p. 62.

³*Guide*, 1st ed., 1788, Pl. 92 (dated 1st September, 1787).

⁴*Dictionary of English Furniture*, iii, 1927, p. 65, fig. 22 (one only). The English term *sconce* and the foreign expression *girandole* were used by 18th-century designers in a diversity of senses.

⁵DU CANGE: *Glossarium*, i, p. 41, n. 6, and *Inventorie Indented*, 26th September, 1600, at Ingatestone Hall (Essex), transcript by Lady Peto, 1924, p. 8, where the "Dyninge Parlor" contained "two courte buffett cupbourdes with lowe bottoms".

⁶*Inlaid Room from Sizergh Castle* ((Victoria and Albert Museum), 2nd ed., 1928, esp. Pl. VIII.

and therefore us'd by the In-layer"¹. It represents in this respect an advance on the flatter palace façades on contemporary chests of so-called Nonesuch type², and may well compare with the not less developed recession of earlier German counterparts³. Battlemented buildings flank a threshold of chequered paving to an italianate triumphal arch, through which appears a Gothic steeple. Comparable inlay appears on the headboard panels of the celebrated "bed of Ware"⁴ (W. 47-1931). No really close parallel to this remarkable splay-fronted cupboard can be cited, and the complete buffet, of which it formed the upper portion, must have been among the most distinguished examples of the Elizabethan age⁵.

The Museum purchased an oblong oak stool of approximately the same period, an unusually handsome example of the "joynt stool or buffet stool", so called by Cotgrave (1611)⁶ and in many Elizabethan inventories, because such stools were, as a later writer observed, "all made and finished by the Joyner, having a wood cover"⁷. The legs, marrow-shaped and fluted, distinguish this stool from later and plainer specimens already included in the collections.

The Museum now possesses a very important sequence of the rare upholstered chairs of the first half of the 17th century, and an interesting addition was made to their number by the purchase of a walnut chair with spiral turned framework of a type associated with the Restoration. It is similar in proportions and design to a contemporary drawing of a chair with "the seate and back of Needle work"⁸. The chair is notable for embroidered covers, worked mainly in tent-stitch on a linen-canvas ground, showing a raspberry-bush design, mainly in green and red, on a darker bluish-green ground. The back is blazoned with the arms of Hill⁹ of Spaxton Yarde and Pounsford¹⁰, Co. Somerset (*gules a*

¹J. EVELYN: *Sylva*, ed. 1706, p. 184 (II, vi, 13).

²E.g. P. MACQUOID: *Hist. of Eng. Furniture*, i, 1904, Pl. VIIIb (dated 1592); and cf.: W. 17-1931 (Aston Webb Bequest), and FEULNER, *op. cit.*, fig. 262 (Minneapolis Museum, U.S.A.).

³Cf. FEULNER: *op. cit.* fig. 262 (dated 1551, Schlossmuseum, Berlin) and fig. 263 (dated 1576, Nat.-Museum, Munich).

⁴*Twelfth Night* (produced 2nd February 1601-2), Act III, Sc. ii.

⁵Similar form, with somewhat different ornament, appears in a splay-fronted buffet, with inlaid façades on cupboard door and flanks, illustrated by M. JOURDAIN: *Decoration and Furniture in England*, i, 1924, fig. 289; "oriental" vistas through italianate arches, appear in the arcaded panels of a chest at Hardwick Hall (MACQUOID: *History*, i, p. 102), stated to have been made for Gilbert Talbot (b. 1553, d. 1616) who succeeded to earldom in 1590.

⁶S. v. SELLE.

⁷Harl. 2033, ff. 1-25, §72 (written between 1663 and 1682); and cf. 2027, fo. 322 rect.

⁸Harl. 2027, fo. 322 recto (after 1649, probably before 1663); and cf. Harl. 2033, ff. 1-25, §68. See also *Dictionary of English Furniture*, i, 1924, p. 207, fig. 24a, p. 208, fig. 27, and pp. 209-11, and *Catalogue of English Furniture and Woodwork*, ii, 1930, No. 547 (dated 1649).

⁹Identified by Mr. S. C. Kaines Smith.

¹⁰BURKE: *Commoners*, iv, 677.

chevron ermine between three garbs or) impaling Gurdon¹ of Assington² Hall, Co. Suffolk, and Letton, Co. Norfolk (*sable³ three leopards' faces jessant-de-lis or*)⁴, for the marriage⁵ on 3rd August, 1641 of Roger Hill I (d. 29th June, 1655), eldest⁶ son of William Hill of Pounsford by his wife Jane (Young, of Collumpton), who "aet. 17 1623", became serjeant-at-law in 1655, one of the barons of the exchequer, and "a great man in the Rump Parl^t 1643 and in Oliver's time"⁷, to his second⁸ wife Abigail (d. 31st December, 1658)⁹, third daughter and fifth child¹⁰ by a second marriage of Brampton Gurdon, Esquire (d. 1649)¹¹, of Assington and of the Inner Temple. The chair was stated on acquisition to have come from Denham Place, Bucks., built about 1696 by Roger Hill II¹² (b. 19th January, 1642-3, d. 29th December, 1729), eldest son of Roger and Abigail Hill, who was knighted on 18th July, 1668, and, moving from Pounsford, became in 1673 High Sheriff of Bucks.

"Curious strawe worke", practised by the nuns of Milan in 1646¹³, and adopted as a lady's exercise in Stuart England, eked out the incomes of impoverished gentlewomen in the time of Queen Anne¹⁴, and developed during the 18th century a commercial establishment at Dunstable (Beds.), with a reputation for "perfection of neatness" in "fancy articles"¹⁵. The decorative use of split and coloured straws, in patterns recalling those of contemporary marquetry and needlework, is well seen on the lobed silk-covered pinewood frame of an early "Mirroure or seeing glass or Looking Glass resting vpon it Stay"¹⁶, and dating with its mirror-plate from about 1670. "These sorts of glasses" were "most used by Lady's to look their faces in and . . . set their top knotts on the fore heads vpright"¹⁷. On the sides a lady, tendering a flower, confronts a gentleman, hat in hand. At the top is a version of The Fall, as seen on Bristol

¹See A. PAGE: *Suffolk*, 1847, p. 919.

²Where Gurdon memorials are preserved in the Church, with registers from 1598.

³Corrosion of embroidery by black textile dye has destroyed tincture.

⁴Armorial pedigree of his family kindly brought for inspection by Major G. O. Way, D.S.O.

⁵Way pedigree; cf. Harl. lxxxv (Visit. Norf.), 1935, pp. 88-9.

⁶Harl. xi, 1876, p. 51.

⁷For these details see Harl. viii, 1873, p. 218. (Harl. 5801, fo. 84).

⁸He m. (1) Katherine, da. of Egidius Greene, of Co. Dorset. She d. 3rd November, 1638.

⁹Way pedigree.

¹⁰Harl. lxxxv, 1935, pp. 88-9.

¹¹Will proved 16th May, 1650.

¹²BURKE: *Commoners*, iv, 1838, p. 677, and Harl. VIII, *ibid*.

¹³J. EVELYN: *Diary*, ed. W. BRAY, i, 1819, p. 215 (1646); "curious"=new to the writer, as often in trade advts.

¹⁴Advt. in *Edinburgh Gazette*, 1703, by gentlewoman from London who taught "straw-work of any sort as houses birds beasts", cited *Dictionary of English Furniture*, iii, 1927, p. 178, without date.

¹⁵See T. W. BAGSHAW in *Apollo*, xxiii, 1936, p. 332.

¹⁶Harl. 2033, ff. 1-25, §§58-59.

¹⁷Harl. *ibid*.

enamelled dishes and other contemporary decoration; and the design is completed by a medley of flowers, butterflies, snails, insects, a leopard, a bear, and other creatures.

Beech-wood, though "exceedingly obnoxious to the Worm"¹, after soaking "ten days in water"² would "exceedingly resist" it, and in 1664 was already in "frequent use" by "Wheeler, Joyner and Upholster for Sellys³, Chairs, Stools, Bedsteads, &c"⁴. A handsome low stool of this wood, made about twenty years later and "stuffed" in green velvet, was purchased by the Museum, and well illustrates English baroque treatment of carved legs and stretchers.

The same wood appears to have been included by japanners in the category of "ordinary rough-grained woods as Deal, Oak, &c"⁵ which might be "Japanned, and look well"⁶, with a priming of red, blue, black or purple. After the Restoration this new trade were at first "forc'd to content themselves with perhaps a Screen, a Dressing-box or Drinking-bowl"⁷ and other articles already made familiar by East India Company imports of lacquer. No chairs (English utensils) were included among the home-made japan articles listed in a celebrated paper given before the Royal Society by one of its first Fellows⁸; but by the date of Stalker and Parker's *Treatise* the customer might "be stockt with entire Furniture"⁹ and "Setts of Japan-work", including "carved Frames for Cabinets or Chairs"¹⁰ suitably primed with colour. In 1670 green, prepared from "Distilled Verdigreece"¹¹, was still "hard to make fair and vivid and therefore seldom used"¹²; and although it was only mentioned once in the *Treatise* of 1688, it was already in actual use¹³, and appears a few years later in effective contrast with gold on a tall-back chair (Plate 30) with cane seat and back panel, purchased by the Museum. This is an admirable example of baroque carving

¹J. EVELYN, F.R.S.: *Sylva*, 1st ed., 1664, p. 21.

²*Sylva*, 2nd ed., 1670, p. 36.

³Cf. COTGRAVE, *u.s.*, "any illfauored ordinarie stooles, of a cheaper sort then the joynd or buffet stooles".

⁴*Sylva*, 1st ed., 1664, p. 21.

⁵J. STALKER and R. PARKER: *A Treatise of Japanning*, 1688, p. 35.

⁶*Ibid.*

⁷*Treatise*, p. 2.

⁸*Sylva*, 2nd ed., 1670, pp. 198-9.

⁹*Treatise*, p. 2.

¹⁰*Treatise*, p. 36.

¹¹*Treatise*, p. 7.

¹²*Sylva*, 2nd ed., 1670, p. 199.

¹³In 1679 John Podvine (Paudevine), upholsterer, charged £5 "For varnishing two great arme Chaires with fine greene Japan at 50s. a peice" (bill cited by R. W. SYMONDS in *The Connoisseur*, xciii, 1934, p. 226).

and decoration. What was rare at the date of manufacture has few parallels¹ among surviving chairs of the tall-back kind.

In England, as in continental countries, young children of the 16th and later centuries were often taught to walk by means of a square, round or polygonal framework of staves and stretchers, running on wheels or castors and supporting the waist in a square or circular body-hole, closed by a hasp and provided, in some cases, with a surrounding ledge for playthings. Such aids to upbringing, represented in Italian and Netherlands paintings², were known in England as go-carts³, but English examples are now scarce⁴. Mr. B. Middleditch presented to the Museum a go-cart of early 18th-century date, made of mahogany and turned red-painted ash, perhaps because growing ash, "Whether by the Power of *Magick* or *Nature*", was regarded as a preventive of rupture and other ills of childhood⁵. The go-cart (Fig. 4) makes a welcome addition to a late 17th-century rocking-horse, several "high chairs", and other childrens' exhibits.

Walnut tables large enough for dining are extremely rare, partly on account of the perishable nature of the wood, but also because difficulty was experienced in obtaining logs of sufficient width for cutting into boards to form the top. An octagonal table, purchased with the aid of the National Art-Collections Fund, is probably the finest example which has survived from the early years of the 18th century, after which period walnut in fashionable society was rapidly supplanted by mahogany. The table is remarkably distinguished in design, and has faded to a pale golden brown colour. The frieze is supported by eight legs of elegant cabriole form, intersected by moulded collars and terminating in reeded scroll feet⁶. Interesting particulars concerning the history of this beautiful table have lately been brought to light. From the early years of the 19th century it appears to have been used at Barton Hall, Suffolk, as a schoolroom table, by the four sons of Sir Henry Edward Bunbury, 7th Bart., Under Secretary for War, 1809-16, and son of the celebrated caricaturist, Henry William Bunbury.

The well-known type of table fitted with drawers on either side of a recessed

¹A similar beech chair originally japanned scarlet, with marked affinity of carved design, but less slender in form, is illustrated *ibid.*, p. 225, No. VIII, from unnamed source; see also *Burlington Magazine*, lxxv, pp. 157 ff., Pl. III E (Museum of Decorative Arts, Copenhagen).

²Examples illustrated *Dictionary of English Furniture*, i, 1924, p. 8.

³*Cf.* M. PRIOR: *Epistle to Shephard*, 1689, p. 86 ". . . as young children who are tried in go-carts to keep their steps from sliding"; and *Spectator* No. 109, 1711, "the ladies now walk as if they were in a go-cart".

⁴See MACQUOID: *History*, ii, 1905, fig. 159 and *Dictionary of English Furniture*, *loc. cit.* The Nuremberg dolls' house (W. 41-1922), dated 1673, includes a German model of a go-cart with a doll in position.

⁵On this see EVELYN: *Sylva*, 3rd ed., 1706, p. 62.

⁶For feet of this character, *cf.* *Dictionary of English Furniture*, i, 1924, p. 216, fig. 43, and R. W. SYMONDS: *English Furniture from Charles II to George II*, 1929, fig. 58.

cupboard, and known as a "knee-hole" table, was introduced early in the 18th century, when it was used chiefly as a dressing-table. The model persisted throughout the century¹, and has indeed never been superseded, being still favoured, in freely adapted forms, by modern designers. An example purchased for the collections, which have hitherto been without a table of this pattern, is admirable in proportions, quality and faded colour. Dating about 1720, it retains its original plain brass lock-plates and handles, although the escutcheon on the cupboard door has disappeared.

A mahogany games-table, given through the National Art-Collections Fund by Colonel Frederick Dudley Samuel, D.S.O., and Mrs. Samuel, is unusual, in that it provides the enthusiast with facilities for other forms of play than card-games. The top, shaped at the corners for candles, has two hinged flaps, the lower covered with green cloth, the upper inlaid in various woods with markings for chess and backgammon. This interesting table dates about 1730.

A carved and gilt pinewood wall-mirror, which was purchased, is typical of rococo work about the middle of the century. In the design of this mirror, composed of C-scrolls, acanthus, rocaille, and floral swags, the straight lines and architectural features, which occur frequently in mirrors of the preceding decades, have entirely disappeared; symmetry, however, is preserved, and the more extravagant phantasies of the rococo are entirely absent.

A magnificent set of carved mahogany chairs (Plate 31*b*), received as a gift from Mrs. Viva Jeyes, has notably augmented the collections of furniture of the Chippendale period. The chairs, dating about 1760, illustrate the combination of rococo features with details in the "Chinese" taste, and have resemblances of style with several designs in contemporary pattern-books². The backs have curved top-rails and openwork splats, carved with rococo scrolls and foliage, and the uprights show "Chinese" fret designs in low relief. The square legs are similarly decorated, and all four stretchers are carved with "Chinese" fret designs in openwork. The quality of the carving throughout is exceptionally good. These chairs are exhibited as a set in the Room from Wotton-under-Edge, a period interior of appropriate date and style.

A mahogany secretary (Plate 27*b*) of unusually large dimensions (8 ft. 2 in. high and 5 ft. 4½ in. wide) was presented by Mr. E. E. Cook. Its massive form, elaborately carved with "Chinese" and rococo motives in the style of about 1760, suggests that it was designed to occupy a special place in a large Georgian library. The flap for writing rests, when the desk is open, on runners operated by a spring at each end of the secretary.

¹Chippendale, for example, *Director*, 3rd ed., 1762, illustrates four such "Buroe Dressing Tables", Pls. lxii-lxiii.

²For the general form of the back, cf. ROBERT MANWARING: *The Chair-Makers' Guide*, 1766, Pl. 36; for the stretchers, cf. CHIPPENDALE: *Director*, 3rd ed., 1762, Pl. XXVII.

A carved and gilt beechwood arm-chair (Plate 28*b*), which was purchased, is an important example of the early style of Robert Adam, and well illustrates the first phase of transition from the gay phantasies of the rococo period to the classicism which developed in the later decades of the century. It belonged to a set of four arm-chairs and a sofa¹ made to a design by Adam, dated 1764, and now in the Soane Museum, for Sir Lawrence Dundas, Bart., of Moor Park, Hertfordshire, and 19 Arlington Street. Mention, in a letter² written by Mrs. Harris to her son at Oxford in August 1763, of "Sir Lawrence Dundas, who has ordered furniture from Norman's to the amount of ten thousand", supplies almost certainly the name of the cabinet-maker who carried out the order for this magnificent set, preserved at 19 Arlington Street until 1934, when it was sold by the Marquess of Zetland, a descendant of the original owner.

It is only slowly becoming generally realised that such firms as Chippendale, Hepplewhite, and Sheraton, through their enterprise in publishing pattern books, have obtained a reputation out of proportion to their actual achievements, and that much of the finest furniture of the period was produced by makers whose names were until lately unknown. One of the last of these makers to emerge from obscurity is John Cobb (*fl. c.* 1761-78), who, with his partner William Vile, was carrying on business at the time when Chippendale published the *Director*. Whereas the accounts of the Lord Chamberlain's department show that Chippendale was never employed by the Crown, Cobb and his partner received many important Royal commissions³. After 1765, when Vile appears to have died or retired, Cobb worked on his own until 1778, being described in the *London Directory* as "Upholsterer" of St. Martin's Lane.

A magnificent serpentine-fronted marquetry commode (Plate 29*b*) which was purchased, can be definitely ascribed to Cobb, and dated about 1770, on the grounds of its strong resemblance to a commode at Corsham Court, Wiltshire made by him, possibly from a design by Robert Adam⁴. Lord Methuen has discovered among his family papers Cobb's receipted bill for this "Extra neat Inlaid Comode", which, together with a pair of similarly decorated vase-stands, was supplied to Paul Methuen in 1772. The similarity, both in design and decoration, of the commode acquired by the Museum to that at Corsham, is so marked as to leave no doubt that they are the work of the same craftsman. Based on a mid-18th century French type⁵ which usually had drawers in the place of the hinged doors enclosing the front, this commode, with its technical

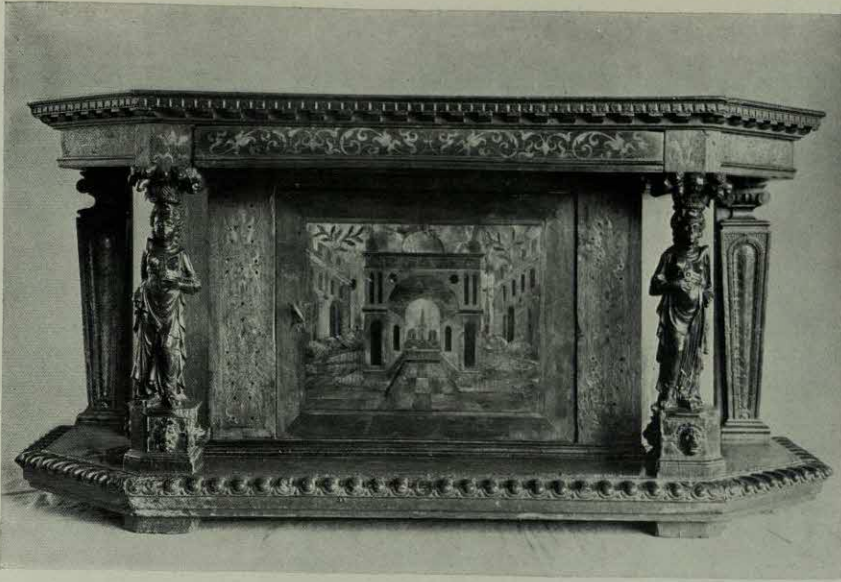
¹The sofa is illustrated in the *Dictionary of English Furniture*, iii, 1927, p. 105, fig. 53.

²See A. T. BOLTON: *The Architecture of Robert and James Adam*, ii, 1922, p. 299.

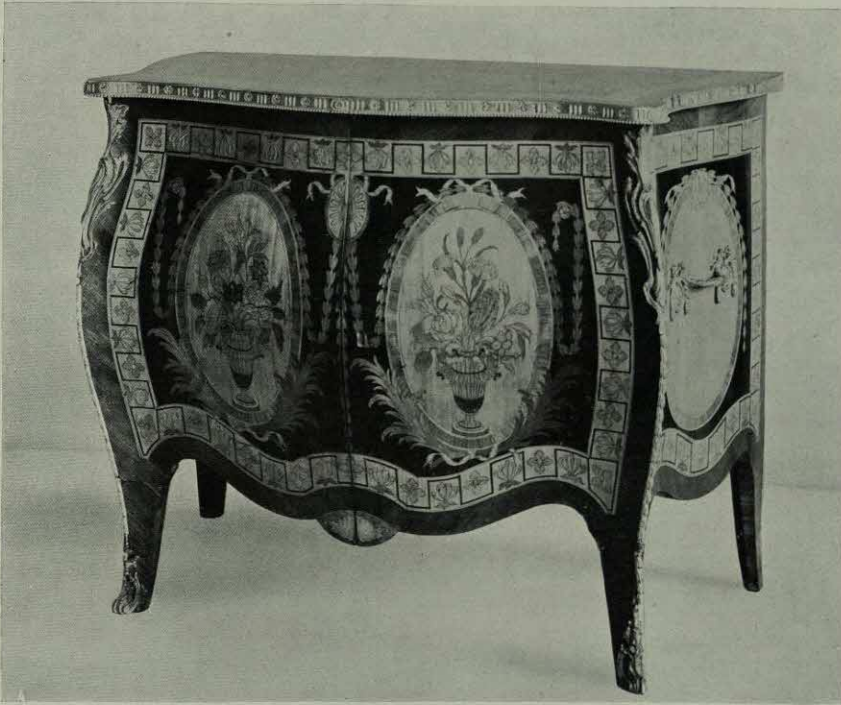
³*Cf.* H. CLIFFORD SMITH: *Buckingham Palace*, 1931, pp. 73-9, 278-9.

⁴*Cf.* O. BRACKETT: *Documented Furniture at Corsham in Country Life*, lxxx, pp. 576-8 (November 26, 1936).

⁵*Cf.* E. MOLINIER: *Le Mobilier Royal Français*, No. 9, 1902, Pl. 46.

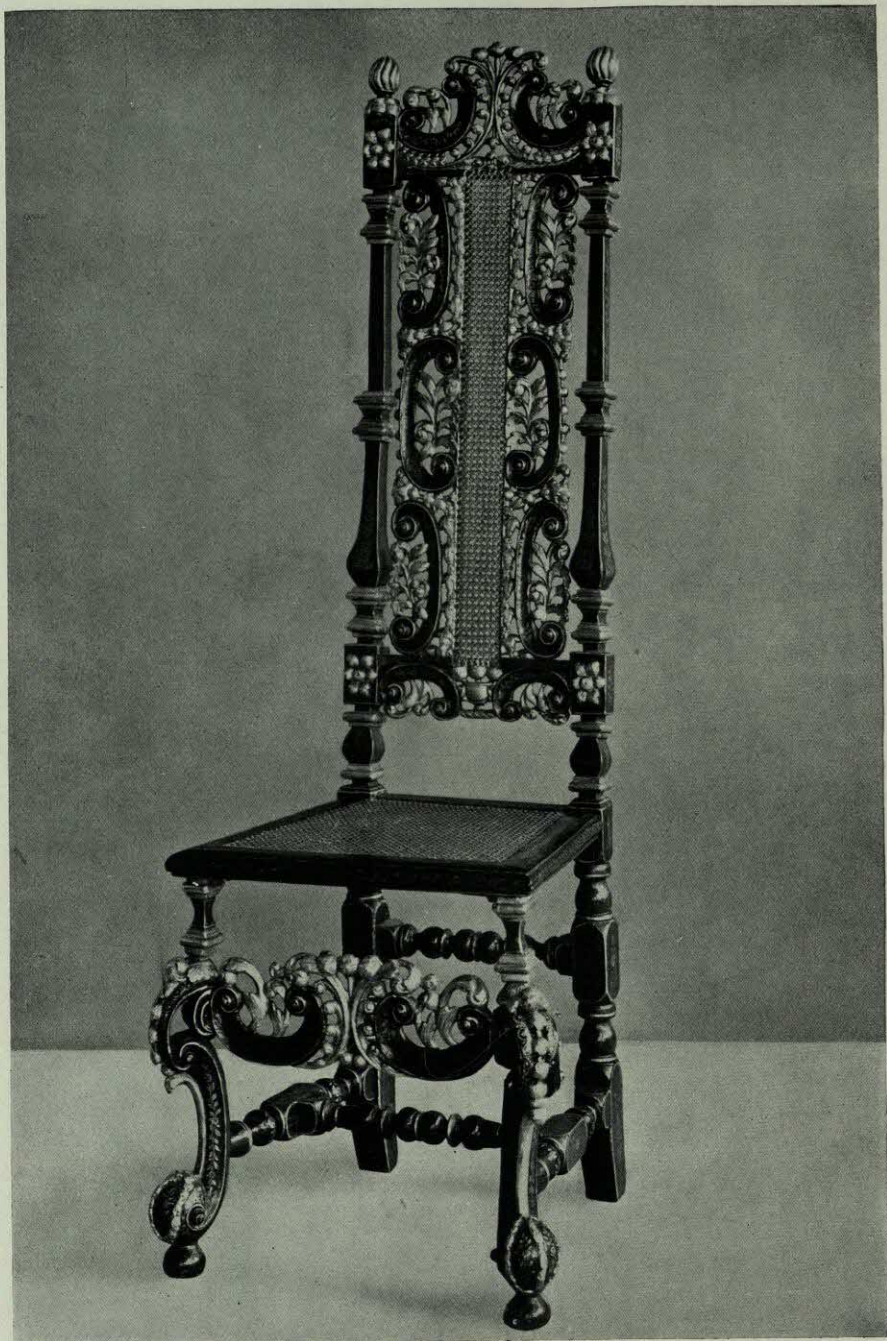


(a)



(b)

(a) UPPER PART OF BUFFET. WALNUT WITH INLAY OF BOG-OAK AND BOX-WOOD. ENGLISH; LATE 16TH CENTURY. L. 4 FT. 0 $\frac{3}{4}$ IN. *Given by Mr. Eric Bullivant.* (b) COMMUNE. MAHOGANY WITH INLAY OF SATINWOOD, TULIP, HOLLY AND OTHER WOODS. MADE BY JOHN COBB, 72 ST. MARTIN'S LANE, UPHOLSTERER TO GEORGE III. ENGLISH; ABOUT 1770. H. 2 FT. 10 $\frac{1}{2}$ IN.



CHAIR. BEECHWOOD, CARVED, LACQUERED GREEN, AND GILT. ENGLISH; ABOUT 1695. H. 4 FT. 7 $\frac{1}{4}$ IN.

brilliance and the beauty of its undulating form and rich subdued colour, is the most important of recent additions to the Museum collections of marquetry.

Mrs. James Ward Thorne of Chicago, U.S.A., gave a characteristic model of a Georgian library. The model, designed by the donor and equipped to her specification with furniture prepared by workmen in China, Vienna, London, and the United States is notable for its setting in Regent Street, seen before its rebuilding by Nash, through the windows at the back of the room. The admirable scenic lighting was largely arranged under the supervision of Mr. James Ward Thorne. A case suitable for display was specially made by the Museum craftsmen. In a model of a house in the contemporary manner designed and given by Moray Thomas (Mrs. Stanley Thomas), the lines and white surfaces of the house itself, and the figures which people its roof-garden, swimming-bath and hard tennis-court, excellently illustrate modern social habits and their architectural expression in work associated with the names of Le Corbusier, Gropius, and other creators of recent fashion.

III. CONTINENTAL FURNITURE AND WOODWORK

Two French walnut arm-chairs of the Renaissance period, which were acquired by purchase, have notably strengthened the collections of Continental furniture. The finer of these (Plate 31a) dates from about 1570, and is in the style associated with the reign of Henri II. In form it represents a compromise between chairs of the *caquetoire* type, often so termed in French 16th-century inventories¹, and the more usual rectangular pattern. The slight curving of the arms, and the delicacy of the arcading in the back, achieve a remarkable elegance. The carving, particularly that of the baluster-shaped member in the back and of the mask above it, flanked by foliage, is the work of a master craftsman; its style and character, reminiscent of the work of Hugues Sambin², suggest that the chair may be of Burgundian origin. Chairs of this type, decorated with carving of such high quality, are excessively rare; and close parallels are hard to find. An example possessing similarities of form was formerly in the Figdor Collection at Vienna³, and a *caquetoire* in the Musée de Cluny⁴ is carved on the back with a mask comparable to the horned and bearded satyr of the present piece. In excellence of design and workmanship this chair can bear comparison with any examples that have survived.

¹E.g., "*Une petite chaire basse, autrement dicte caquetoire, de bois de noyer*", in a Bordeaux inventory of 1589, cited by H. HAVARD: *Dictionnaire de l'ameublement*, n. d., i, p. 610.

²Cf. a table, in the Hôtel de Ville at Besançon, made by Pierre Chenevière after designs by Sambin, and illustrated by EDMUND BONNAFFÉE: *Le Meuble en France au XVI^e Siècle*, 1887, p. 182.

³Illustrated by O. VON FALKE: *Die Sammlung Dr. Albert Figdor*, Wien, ii, 1930, Pl. CXV, No. 593.

⁴Illustrated by E. HESSLING: *Renaissancemöbel. Meisterstücke altfranzösischer Kunsttischlerei und Holzbildhauerei aus der Sammlung des Musée de Cluny*, 1910, Pl. XXX.

The second chair, which dates from about the same period, is of a more familiar type. The back panel is much worn, but the carving, of the rams' heads on the arms, and on the pendant below the seat, retains its crispness and vigour.

As a bequest from Mrs. Beatrice Mulgan the Museum received a violin with two-piece back of transversely figured maple, medially joined, and fine grained pinewood belly. Purfling of unstained planewood between black-stained planewood strips is notable for elongated mitres continued into the corners of the bouts. The head, canted backwards, is provided with double-fluted scroll, plain cheeks and strongly projecting eyes. The gold-tipped pegs are of rose-wood ; and nut, finger-board, tail-piece and tail-pin of ebony. Inside the back, below the (player's) left sound-hole is the maker's white-paper label, wood-block-printed *Antonius Stradiuarius Cremonensis Faciebat Anno 1699*, the last three figures of the date being completed in the maker's black-ink autograph, followed by a double circle enclosing a monogram of *A* and *S*, below a cross, printed from a separate wood-block, for Antonio Stradivari of Cremona (b. 1644†, d. 1737). The bequest provides the only violin by this maker included in the national collections.

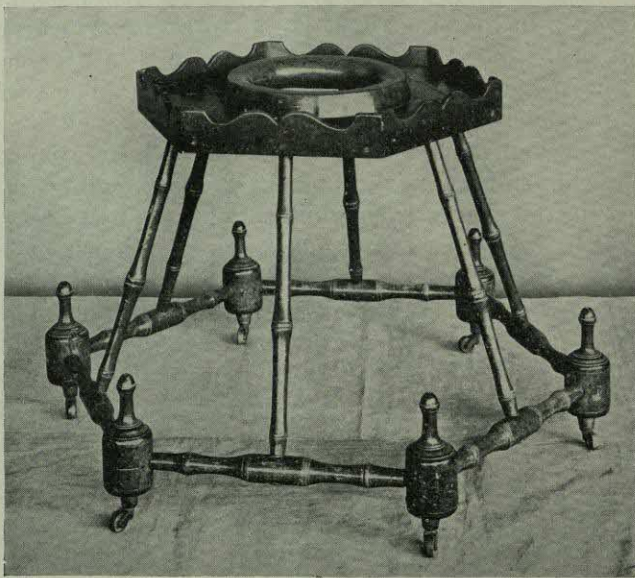
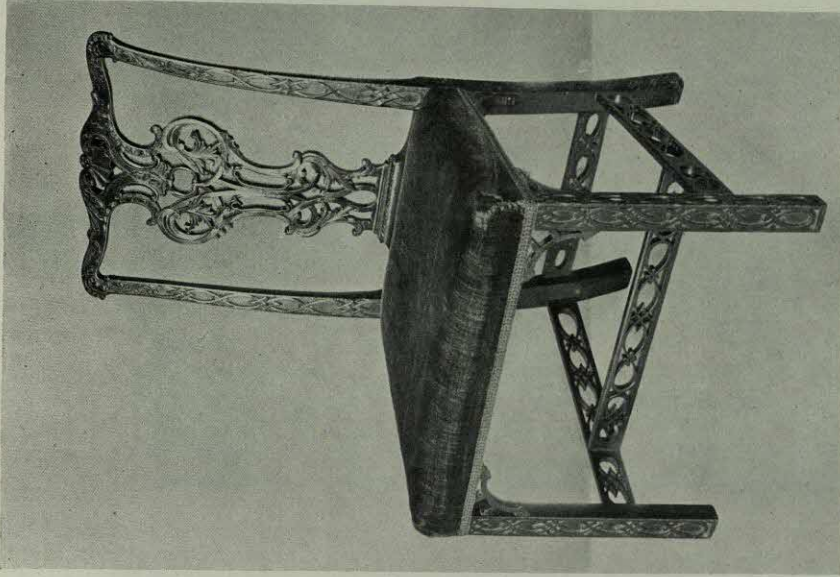
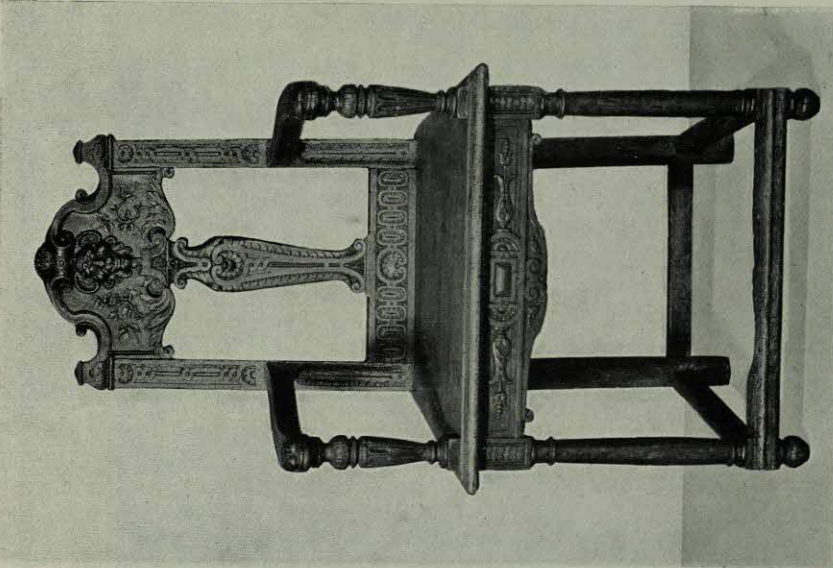


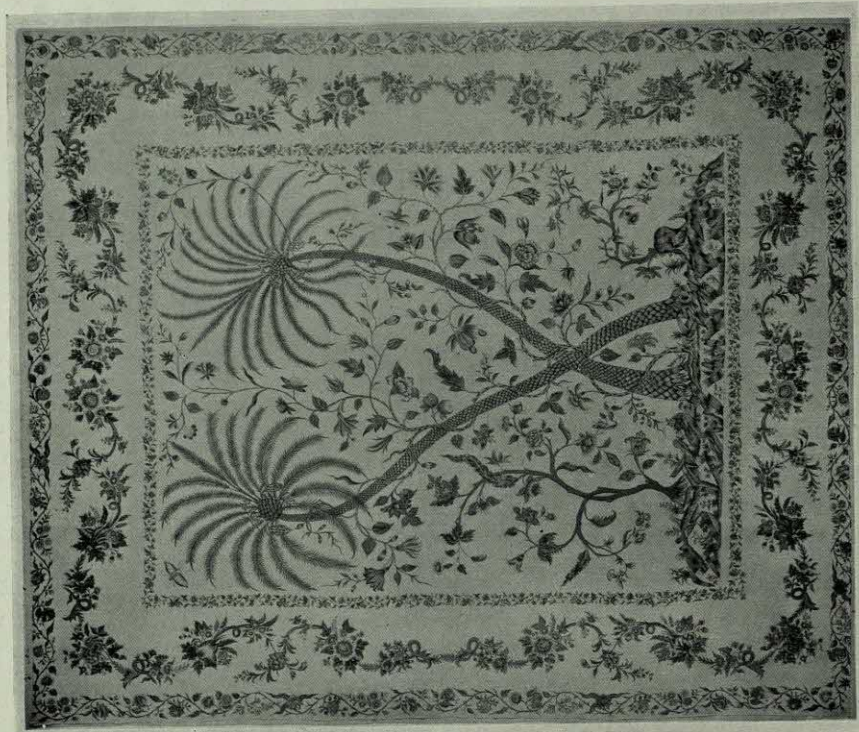
FIG. 4 (see page 64).



(b) CHAIR. CARVED MAHOGANY. ENGLISH; ABOUT 1760. H. 3 FT. 1 $\frac{3}{4}$ IN. *One of a set of six given by Mrs. Viva Jeyes.*

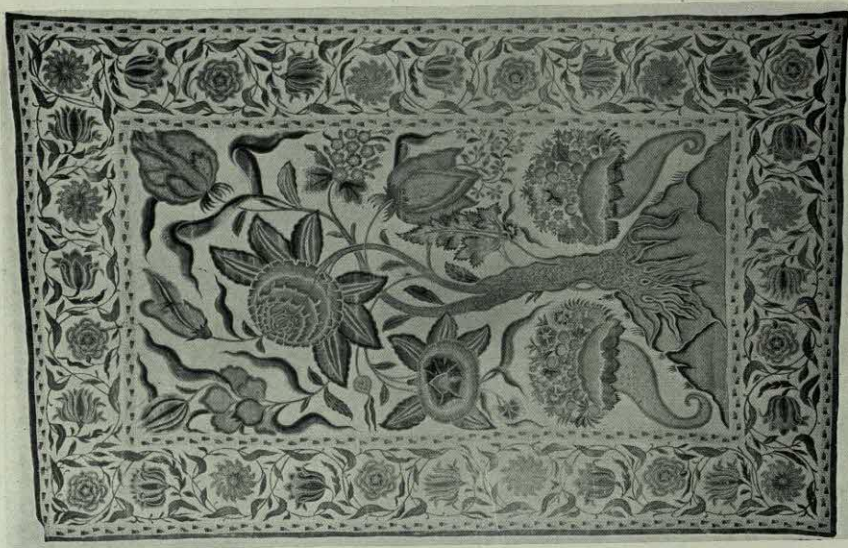


(a) ARM-CHAIR. TURNED AND CARVED WALNUT. FRENCH; ABOUT 1570. H. 3 FT. 8 $\frac{1}{2}$ IN.



(a)

(a) BEDSPREAD. DYED AND PAINTED COTTON; SECOND HALF OF THE 18TH CENTURY. PAINTED COTTON; FIRST HALF OF THE 18TH CENTURY.



(b)

(b) BEDSPREAD. DYED AND

INDIAN SECTION

EAST INDIA COMPANY BEDSPREADS

THE Indian Section's important collection of East India Company trade bedspreads are now shown together on the Main Stairs. The collection is particularly strong in examples reflecting Dutch influence of the second half of the 17th century. To these have been added by purchase three examples of 18th-century bedspreads. Two of these, which were made in the first half of the century (Plate 32*b*), have boldly scrolled floral patterns, and the third, which dates from the second half of the century, reflects in its finely drawn border the type of floral design associated with German porcelain (Plate 32*a*).

TIBET AND NEPAL

The collections illustrating Lamaist iconography and the crafts of Tibet and Nepal have been re-arranged in Room 10. Both the images and the paintings have been classified iconographically and, although the collections are as a whole very rich, certain omissions are now apparent. Two fine Tibetan gilt copper figures of *Mahakala* were acquired by purchase, and a fine bronze *Dakini* from Nepal was received as a bequest from the late Mr. C. H. Shannon, R.A. A particularly interesting exorcising dagger, surmounted with a figure of *Hayagriva*, was received as an anonymous gift. Four large temple-paintings were also bought; these are excellent examples of their kind and make an important addition to the iconography of *Vajrasattva*, *Amitayus*, *Mahakala* and *Hayagriva*. Other purchases include a barley jar of turned wood, inset with turquoise, coral and *repoussé* brass plaques, a ceremonial drum, and a lute.

CLASSICAL INFLUENCE

Two cases in the passage leading from the Entrance Hall to the Main Stairs have been devoted to the influence of the West upon Indian sculpture. In this connection four examples of late Gandhara sculpture in lime composition from Hadda, Afghanistan, have been purchased, including a large scale demon-head (*Rakshasa*); three of these show traces of the original polychrome painting. Lady Garraway presented a seated Buddha of the same type. A collection of 83 terracotta figurines has also been purchased. These were excavated at

Sari Dheri, near Peshawar, a site which was occupied from the 1st century B.C. well into the mediæval period. Among these terracottas are a number of female heads demonstrating the pre-Gandhara Hellenistic influence already known at Sirkap, Taxila, and dated 1st century B.C. A small bronze figure of Hercules from Arabia was also received as a gift.

DANCE MASKS

Three sets of dance masks were added to the collection, a set of four Tibetan masks of painted leather by purchase, and two wooden Balinese masks and three *papier mâché* masks from Lucknow as gifts, from Mrs. Farquharson and Miss Nanavatty respectively.

IVORIES

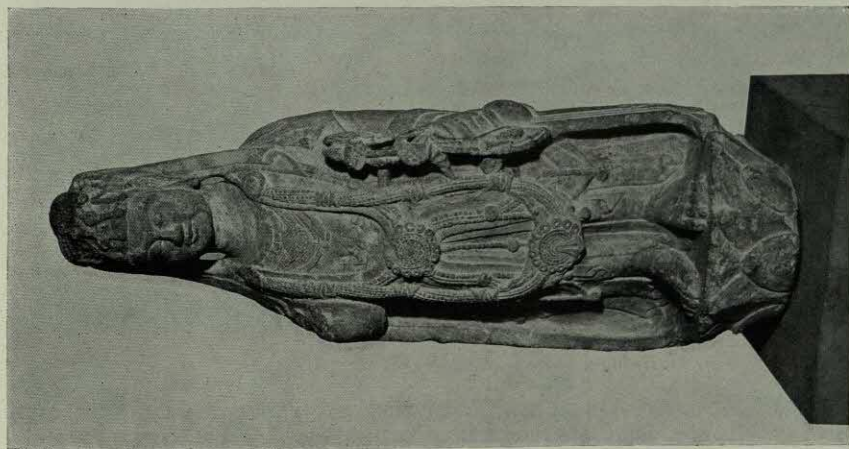
The Section was fortunate enough to purchase a fragment of an ivory comb, carved in a style which is reminiscent of Sanchi, and therefore probably dating from the 1st century A.D. This is the earliest known example of ivory carving from India. It is interesting to note that certain relief panels at Sanchi are inscribed as having been presented by the "guild of ivory workers." The last king of Delhi's miniature copy of the Koran has been in the Section for some time, and it has now been possible to acquire the ivory box in which he kept it. The two are shown together in the Mughal Room in the case devoted to relics of the Emperors. Two fine Sinhalese ivory panels were also acquired by purchase.

SIAMESE OBJECTS

For some time the Section has exhibited as a loan the important collection of Siamese arms and metalwork belonging to Mrs. R. M. Leonowens. These have now been received as a bequest. By their addition, the Museum collection of Malay and Siamese gold and silverwork is made fully representative. Among the arms are two interesting examples of elephant-swords. Mrs. T. P. Noble presented a fine standing Buddha in cast and gilt bronze, with a carved teakwood base; the figure is 17th century of the Ayuthia period (Plate 33*b*).

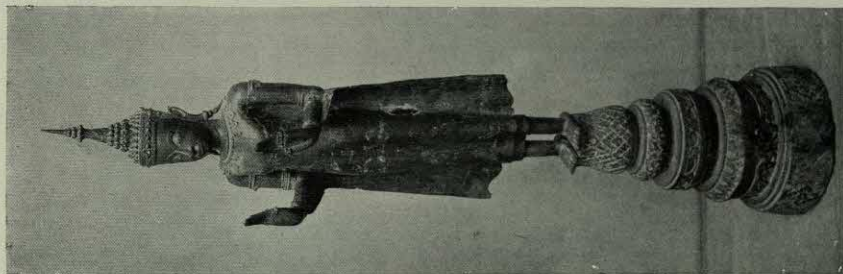
CERAMICS

H.H. The Nawab of Bahawalpur graciously presented a collection of Bahawalpur painted pottery, hitherto unrepresented in the Section.

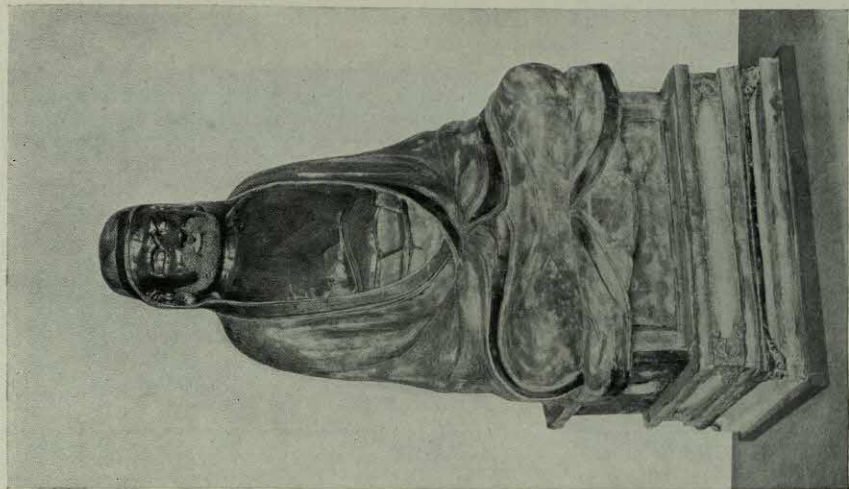


(a)

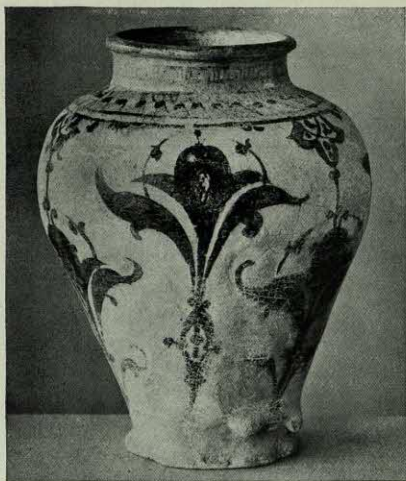
(a) BODHISATTVA. STONE; CHINESE; 6TH CENTURY. EUMORFOPOULOS COLLECTION. H. 3 FT. 6 IN. (b) BUDDHA; BRONZE. SIAM; 17TH CENTURY. H. 2 FT. 5 IN. *Given by Mrs. T. P. Noble.* (c) TA MO; GLAZED EARTHENWARE. CHINESE; DATED 1485. H. 4 FT. 5 IN. *Given by Messrs John Sparks & Co.*



(b)



(c)



(a)



(b)



(c)

(d)

(a) VASE, EARTHENWARE. SYRIAN (ROUSAFA); 13TH CENTURY. (b) BOWL, EARTHENWARE. PERSIAN; 13TH CENTURY. (c) BOWL, EARTHENWARE. PERSIAN (SULTANABAD TYPE); 13TH CENTURY. (d) EWER, EARTHENWARE. PERSIAN; 13TH CENTURY.

DEPARTMENT OF CIRCULATION

WITH the exception of the Persian and Syrian pottery of the 10th to the 13th centuries noted in the list of Gifts and Principal Purchases on page 89 (four pieces of which are illustrated on Plate 34), and an English oak chest of the early 16th century, most of the additions to the Travelling Collections during the year under review were in the category of Modern Decorative Art. Of the gifts of modern work, the more noteworthy were, a stoneware vase together with earthenware bowls and other pieces for domestic use made and given by Messrs. Carter, Stabler & Adams (Poole), and over fifty examples of modern packages, tins and bottles from various countries selected from The First International Packaging Exhibition at the Reimann School of Art and given by the manufacturers through "Shelf Appeal". The purchases comprised embroideries, printed and woven fabrics, glass, pottery and porcelain.

No gift can be recorded of English 18th-century silver—a section in which the Travelling Collections are weak; but there was received from the Worshipful Company of Goldsmiths a valuable loan of thirteen examples of silversmiths' work by modern craftsmen including among other pieces two standing cups and covers and a tea-set (tea-pot, cream jug and sugar basin). These have been made available for loan to some of the larger schools of art, and are a most welcome addition in view of the numerous requests for such work. This opportunity may be taken to record also the issue during the year of a loan collection of modern pottery, porcelain and glass together with printed and woven fabrics by various British manufacturers organised by the Council for Art and Industry for issue to local museums through this Museum. This collection includes four groups of pottery and porcelain and one of cut and moulded glass, and is being lent for temporary exhibition at various centres for three months at a time. Some of the printed and woven fabrics have been made available for loan to schools of art also. The London County Council generously lent nine book illustrations by Walter Crane (1845-1915), three printed fabrics from designs by William Morris (1834-96) and a few drawings.

As in previous years the London and North-Eastern Railway Co., the London Passenger Transport Board, the Southern Railway Co., and Messrs. Shell-Mex and B.P., presented their latest posters.

A summary list of other gifts and principal purchases will be found on page 89.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES FOR THE YEAR 1937

Objects already described in the text of the REVIEW are not included in the following lists, nor has it been possible to mention all the gifts by which the Museum has benefited, especially in the Library and the Department of Engraving, Illustration and Design.

All objects have been purchased except where otherwise stated.

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

FIGURE OF A MAN IN WOOD. Japanese; signed Miwa and dated 1757.

BUST OF A MAN IN WAX. By S. J. B. Haydon. English; signed and dated 1843. *Given by Mr. C. G. Copper.*

A BUST OF THE EARL OF STAMFORD IN WAX. By R. Cockle Lucas. TWO IVORY SNUFF-BOXES. French; 18th century. *Given by Colonel and Mrs. Frederick Dudley Samuel through the National Art-Collections Fund.*

FRAGMENT OF LINTEL, stamped clay. Chinese; Han Dynasty. JUSTICE AND PEACE. Sketch in terracotta. Italian; 17th century. THE INFANT CHRIST. Alabaster relief. Spanish; 16th century. THIRTEEN BRONZE PLAQUETTES. *Given by Dr. W. L. Hildburgh, F.S.A.*

TWO GROTESQUE WAX MASKS on slate. Italian; 18th century. *Given by Mr. Sannyer Atkin.*

TWO IVORY FIGURES, Japanese, and A GREEN CRYSTAL VASE, Chinese. *Given by Mrs. Harold Barder in memory of Mr. Harold Ernest Barder.*

PORTRAIT MEDALLION IN SULPHUR. By John De Veaux. Irish; first half of 19th century. *Given by Mr. R. Holland-Martin.*

ROMULUS AND REMUS. Bronze plaque after the stone relief by Loy Herring in the Victoria and Albert Museum. German; 16th century. *Given by Mr. Harold B. Bompas.*

COPY OF THE BARBERINI DIPTYCH. Relief in bone. *Given by Mr. Lionel Harris.*

DEPARTMENT OF CERAMICS

FAR EASTERN POTTERY AND PORCELAIN

A COLLECTION of Chinese porcelain, including wares of Ting type (period of the Sung Dynasty), a Wan Li brush-tray painted in colours, and other Ming porcelain painted in underglaze blue and copper red. *Given by Sir Percival David, Bart.*

FRAGMENT of porcellaneous stoneware. Found at Kalong, Siam. Siamese; perhaps 15th or 16th century. *Given by Dr. R. S. le May.*

TWO RIDGE-TILES, turquoise-glazed earthenware. Chinese; 16th century. *Bequeathed by Mr. C. H. Shannon, R.A.*

JAR, stoneware, with mottled blue and brownish glaze. Chinese (Canton), 17th or 18th century; and a buff-glazed jar, Southern Chinese, perhaps 17th century. *Given by Col. F. D. Samuel, D.S.O., and Mrs. Samuel, through the National Art-Collections Fund.*

JAR AND COVER, porcelain, painted in blue, red, yellow and green, marked *Chou Wên*. Chinese; reign of K'ang Hsi (1662-1722). *Given by Mr. G. W. Younger.*

BOWL, porcelain, painted in colours in Kakiemon style. Japanese (Arita); early 18th century.

BOTTLE, porcelain, painted chiefly in green and purple. Japanese (Kutani); early 18th century.

BOX AND COVER, porcelain, painted in underglaze blue. Japanese; 18th century. *Given by Col. F. D. Samuel, D.S.O., and Mrs. Samuel, through the National Art-Collections Fund.*

NEAR EASTERN POTTERY

JUG, painted in green and yellowish-brown glaze. Probably Mesopotamian; 9th or 10th century.

DISH, painted in blue and black. Persian; 17th or 18th century. *Given by Col. F. D. Samuel, D.S.O., and Mrs. Samuel, through the National Art-Collections Fund.*

CONTINENTAL EARTHENWARE AND STONEWARE

BOTTLE, earthenware, originally green-glazed. From Seville. Hispano-Moresque; 14th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

TEA-POT, red earthenware, with the mark of Jacobus de Caluwe. Dutch (Delft); late 17th or early 18th century. *Given by Mr. Stuart G. Davis.*

TWO PLATES, enamelled earthenware, painted in blue. CATALAN; 18th century. *Given by Miss Anderson.*

COFFEE-POT, Böttger's black-glazed brown stoneware, painted in lacquer colours. German (Meissen); about 1715.

BASKET, enamelled earthenware, painted in blue, yellow and purple. Dutch (Arnhem); about 1765.

DISH, *sgraffiato*-ware, signed by Hendrick Classen of Vluijn, near Crefeld. German; dated 1746.

PLATE, cream-coloured earthenware in English style. Swedish (Rörstrand); late 18th or early 19th century. *Given by Mr. James Falcke.*

CONTINENTAL PORCELAIN

BOWL, white glazed porcelain. German (Meissen); about 1715. *Bequeathed by Mr. C. H. Shannon, R.A.*

BOWL, COVER AND STAND, painted with *putti*, probably by Jacobus Helchis. Vienna (Du Paquier's factory); about 1740. *Bought (Murray Bequest).* (Plate 10a).

BOX-LID, painted with *putti*, probably by Jacobus Helchis. Vienna (Du Paquier's factory); about 1740. *Given by Mr. H. E. Bäcker.*

CUP AND SAUCER with gilt decoration. German (Meissen); dated 1736. *Given by Mr. Armand Wittekind.*

TEA-POT, painted in colours. Italian (Venice, Vezzi factory); about 1725.

PANEL, Meissen porcelain, painted outside the factory with portraits, signed by F. F. Mayer of Pressnitz in Bohemia. Dated 1752. *Bought (Murray Bequest).*

FIGURE of the Virgin, from a group of the Crucifixion. From a model by Franz Anton Bustelli. German (Nymphenburg); about 1756. *Bought (Murray Bequest).* (Plate 12a).

FIGURE emblematical of Architecture. German (Kelsterbach); about 1764.

TEA-POT, painted in colours. Mark "A" in blue. Italian; about 1765.

TWO BOWLS, made in imitation of Sèvres. French; 19th century. *Given by Mr. Rigby Wason.*

ENGLISH EARTHENWARE AND STONEWARE

JUG, earthenware. Found at Breedon, Leicestershire. 13th century. *Given by Earl Ferrers.*

A COLLECTION of fragments of stoneware found at Fulham, Lambeth, Nottingham and Crich. From the collection of the late John Drinkwater. *Given by Mrs. Drinkwater.*

FRAGMENT of Fulham or Lambeth stoneware stamped "G.R." *Given by Mr. Richard Lake.*

MUG, cream-coloured earthenware with a chintz pattern, Staffordshire; about 1785; and a PUZZLE-JUG, brown stoneware, Nottingham or Derby; dated 1788. *Given by Miss Amy E. Tomes.*

JUG with a print signed "Austin"; dated 1787; and CUP, printed with a subject showing a child with a cat, Staffordshire; late 18th or early 19th century. *Given by Mr. Alfred Meigh.*

TEA-POT, cream-coloured earthenware with Masonic prints. Staffordshire; late 18th century. *Given by Mr. Charles L. Smith.*

DESSERT DISH, painted in white on brown. Stoke-on-Trent (Lakin's factory); early 19th century. *Given by Mr. James Falcke.*

VASE, grey stoneware with dark brown reliefs. Etruria (Wedgwood's factory); early 19th century. *Given by Mr. H. C. Game.*

MOULD for sprigged decoration. Burslem (Wood and Caldwell's factory); early 19th century. *Given by Mr. Stuart G. Davis.*

PLATE with a print commemorating Queen Caroline. Staffordshire; about 1821. *Given by Mrs. Wyndham Payne-Gallwey.*

FLASK, brown glazed earthenware. Bristol (James Alsop's factory); early 19th century. *Given by Miss Alice Feilding.*

FIGURE of a lion, glazed red earthenware. Made at High Halden (Kent); second half of 19th century. *Given by Dr. Gordon Ward, F.S.A.*

ENGLISH PORCELAIN

SAUCER, Fürstenberg porcelain, and cup, a replacer made at Derby; about 1770. *Given by Major W. H. Tapp, M.C.*

CUP, painted with flowers. Bristol; about 1780. *Given by Mrs. Edith Fawns.*

CUP AND SAUCER, painted in colours. Pinxton; about 1800. *Given by Mrs. R. F. Thorp in memory of Mr. H. G. Turner.*

CUP AND SAUCER, 19th-century French forgery of Chelsea. *Given by Mr. H. T. G. Watkins.*

GLASS VESSELS

BOTTLE. Found at Beirout. Roman; 1st or 2nd century. *Given by Col. G. Gould.*

SPOON. Roman; 1st or 2nd century. *Given by Col. F. D. Samuel, D.S.O., and Mrs. Samuel through the National Art-Collections Fund.*

A COLLECTION of Roman, Teutonic and early Islamic Glass. *Bought from the Horace Beck Collection.*

FRAGMENT of a green cut-glass bottle. Egyptian; 10th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

SPRINKLER, blue glass. Syrian; 12th or 13th century. *Given by Col. F. D. Samuel, D.S.O., and Mrs. Samuel, through the National Art-Collections Fund.*

BEAKER, purple glass, German; a jug, purple glass, Dutch; and a ruby-glass dish, German; all of the 17th century. *Given by Mr. A. G. Lindsay Young and Mr. Alexander F. F. Young, from the Alexander Pirie Collection.*

GOBLET, with applied decoration. English; about 1685. *Given by Mr. James A. Lewis.*

GOBLET, engraved with the arms of George II as Prince of Wales. German; about 1720. *Given by Mr. Edwyn Light.*

GOBLET, engraved with a bust of Catherine II of Russia. German or Russian; about 1765. *Given by Col. F. D. Samuel, D.S.O., and Mrs. Samuel, through the National Art-Collections Fund.*

A COLLECTION of medicine-bottles, English; 18th century. *Given by Dr. Gerald S. Hughes.*

JUG, greenish glass. Bought in Lucerne. Probably Swiss; 18th or 19th century. *Given by Mr. Aymer Vallance, F.S.A.*

PAINTED ENAMELS

TWO CUPS AND SAUCERS, painted with European subjects. Chinese (Canton); 18th century. *Given by Admiral Cuthbert Hunter.*

BOX-LID, painted by C. F. Herold. Berlin or Dresden; dated 1736. *Given by Mr. H. E. Bäcker.*

MODERN POTTERY AND GLASS

(transferred to the Bethnal Green Museum).

CORONATION MUG, designed by Eric Ravillous and made by Josiah Wedgwood & Sons, Etruria. *Given by Mrs. G. W. Armitage.*

CORONATION MUG, made by Mintons, Ltd., Stoke-on-Trent. *Given by the London County Council.*

VASE and BOWL, stoneware, made at Blackheath by John Cole and Vivian Cole respectively. *Given by Lt.-Col. K. Dingwall, D.S.O., through the National Art-Collections Fund.*

BOWL, stoneware, made by Margaret Rey. *Given by Lt.-Col. K. Dingwall, D.S.O., through the National Art-Collections Fund.*

TILE-PANEL representing an Australian aboriginal legendary figure, made by Neville M. Bunning. *Given by the Artist.*

VASE and FIGURE of a hare, porcelain. Made by Bullers, Ltd., Stoke-on-Trent. *Given by Lt.-Col. K. Dingwall, D.S.O., through the National Art-Collections Fund.*

A COLLECTION of earthenware made by Pilkington's Tile and Pottery Company. *Given by the makers through Mr. David Burton.*

TRAY, earthenware, and JAR and COVER, glass, made at Helsingfors by Mrs. G. L. de Snellmann-Jäderholm. *Given by the Artist.*

DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

ENGRAVINGS, ETCHINGS AND DRYPOINTS

MARTIN HARDIE (18). *Given by the Artist.*

H. B. KER and MARY E. LEWIS. *Given by Mr. F. L. Emanuel.*

E. S. CRAWFORD. *Given by Dr. J. McGregor.*

A. SCHOUMAN. *Given by the late Mrs. Wilfred Buckley.*

J. R. SMITH, J. BARRY, F. BARTOLOZZI, W. HOLLAR and others. *Given by Dr. W. L. Hildburgh, F.S.A.*

E. STAMP (2). *Given by the Artist.*

SIR C. J. HOLMES (3).

P. PICASSO.

SIR F. SHORT.

W. WARD.

WOOD ENGRAVINGS AND
LINO-CUTS

- A. DÜRER. *Given by Mr. F. T. Penson.*
 J. PLATT. *Given by the Contemporary Art Society.*
 P. MARTIN (79). *Given by the Artist.*
 W. NICHOLSON.

LITHOGRAPHS

- J. BYRNE, J. W. GEAR, A. DEVÉRIA and others.
Given by Dr. W. L. Hildburgh, F.S.A.
 L. S. CONVERSE. *Given by the Artist.*
 E. STERN (6). *Given by the Artist.*
 M. VLAMINCK and M. UTRILLO. *Given by Mr.
 H. M. Petiet.*
 M. UTRILLO (2).
 G. ROUALT.
 B. FREEDMAN.

POSTERS

Some 50 posters were presented, among the donors being *Mr. Campbell Dodgson, C.B.E.; Esselte Reklam, Stockholm; the London Passenger Transport Board; Messrs. Shell Mex, Ltd.; the Southern Railway Co. and the Editor of "The Studio".*

ILLUSTRATION AND BOOK
ORNAMENT

- PROOFS (12) of illustrations by "Luke Limner". *Given by Mr. Campbell Dodgson, C.B.E.*
 BOOK-ILLUSTRATIONS (5) by Professor E. Stern. *Given by the Artist.*
 BOOKPLATES (2) by B. Bramanti. *Given by Mrs. Gabrielle Enthoven, O.B.E.*
 BOOKPLATES (3) by Hugh Stanford London. *Given by Sir Stephen Gaselee, K.C.M.G., C.B.E., F.S.A.*

ART OF THE THEATRE AND THE
FILM

- DESIGNS (5) for stage scenery by a member of the Bibiena family.
 DESIGNS (2) for stage costume by Gladys Calthrop. *Given by the Artist.*
 DESIGNS (2) for pageant costume by Walter Crane. *Given by an Anonymous Donor.*
 DESIGN for stage scenery by Adolf Mahnke. *Given by the Artist.*
 DESIGNS (46) for stage costume and scenery by Professor E. Stern. *Given by the Artist.*
 DESIGN for stage scenery by L. Bakst.
 DESIGNS (5) for stage scenery by P. J. de Loutherbourg.
 DESIGN for stage scenery. English, 1797.
 ENGRAVED DESIGNS (6) by S. Della Bella for Richelieu's "Mirame".

ARCHITECTURE AND TOPOGRAPHY

- ALBUM OF SKETCHES (196) in Paris, etc., by W. Callow. (Plate 17a.)
 DRAWING of Tewkesbury Abbey by J. C. Smith. *Given by Dr. Herbert A. Powell, through the National Art-Collections Fund.*
 DRAWINGS of plans, etc., of Compton Verney House and of a Paris Exhibition building, c. 1860. *Given by Dr. W. L. Hildburgh, F.S.A.*
 DRAWINGS of details of pulpits, screens, etc., by E. E. M. Fitchew. *Given by Mr. Aymer Vallance, F.S.A.*
 ORIGINAL DRAWINGS (27) for Dollman's "Antient Pulpits". *Given by Mr. G. McN. Rushforth, F.S.A.*
 DRAWING of Winchester Cathedral by T. Scandrett. *Given by Mr. Aymer Vallance, F.S.A.*
 ENGRAVING of interior of House of Commons. *Given by Mr. James Falcke.*

ENGRAVING of Chelsea water-works, 1758, by J. Boydell. *Given by Mrs. M. E. Gill.*

ENGRAVINGS of Brighton, Edinburgh, etc. *Given by Mr. A. R. Harvey.*

TOPOGRAPHICAL PRINTS (3). *Given by Mr. A. Laws.*

TOPOGRAPHICAL PRINTS (5). *Given by Mr. S. Edwards.*

TOPOGRAPHICAL PRINTS (18). *Given by Mrs. M. N. Crowdy.*

ENGRAVED ORNAMENT

DESIGNS for engraved ornament by P. G. Berthault, Babin, Charmeton, J. S. Birckenfeld, P. A. Ducerceau, J. L. G. Lalonde, N. D. K. Ponheimer, M. Faigay le Rochellois and Salembier.

WALL PAINTINGS

COPIES (10) of wall paintings in the Commandery, Worcester, by E. Matley Moore.

COPIES (5) of wall paintings at West Stowe, Essex, by Martin Hardie, C.B.E., R.E.

WALL-PAPERS

PANELS (9) and a border of wall-paper. French, c. 1840. *Given by Mr. W. McEwan, through the Wall Paper Manufacturers, Ltd.*

PANEL of wall-paper from a house at Vaison, Vaucluse. *Given by Mrs. E. E. Tremayne.*

FRAGMENTS (6) of wall-paper from Stubbers, North Ockenden. *Given by Miss I. Marjorie Russell.*

FRAGMENTS of wall-paper from Sir Joshua Reynolds house in Leicester Square. *Given by Mr. P. W. Lovell.*

PANEL of wall-paper from Southfleet Rectory. English, c. 1850. *Given by Rev. W. M. Falloon.*

STAINED GLASS

DRAWINGS (2) and tracings (2) of stained glass in Haslemere Church, by Dr. A. V. Peatling. *Given by Mr. F. C. Eeles.*

DRAWING of a stained glass roundel by Joyce Baines. *Given by the Artist.*

DRAWING of stained glass in church of St. Cunibert, Cologne, by J. Trinick.

MONUMENTAL BRASSES AND SLABS

RUBBINGS (11) from heraldic ledger stones in East Kent. *Given by Mr. Nicolas E. Toke.*

DESIGNS FOR MANUFACTURERS

ORIGINAL DESIGN for needlework picture by Sir E. Burne Jones. *Given by the Hon. Mrs. Post.*

DESIGNS (6) for ornamental mirrors, c. 1840. *Given by Dr. W. L. Hildburgh, F.S.A.*

DESIGN for silk damask by A. Vallance. *Given by the Artist.*

DESIGNS (3) for textiles by Sidney G. Mawson. *Given by the Artist.*

DESIGN for textile and design for lettering by C. F. Annesley Voysey. *Given by the Artist.*

DESIGN for Turkish or Egyptian tile, late 16th century. *Given by Mr. Leigh Ashton.*

DESIGN for King Edward VIII Coronation Mug by Eric Ravilious. *Given by the Artist.*

Military tailor's pattern book. Prussian, 1756.

DESIGNS (46) for embroidered waistcoats. French, c. 1780.

DESIGNS (4) for Paisley shawls. Early 19th century.

DRAWINGS AND STUDIES

E. CLARKE HALL and SIR W. W. RUSSELL. *Given by the Contemporary Art Society.*

M. E. COTMAN. *Given by Dr. Broughton Alcock.*

C. CONDER. *Given by Mrs. Constance Rea.*

J. CRITTALL. *Given by Mr. C. R. Rudolf.*

S. HOWITT. *Given by Mr. E. M. Browett.*

A. LEGROS. *Given by Miss Jessie Mothersole.*

H. LINES, H. CAVE, D. W. WOOD, E. DEANE, J. THIRTLE, R. P. NOBLE, etc. *Given by Mr. A. Laws.*

H. A. MUMMERY. *Given by Mr. R. Alexander.*

ROCHARD. *Given by Mr. A. Yakovleff.*

E. STAMP. *Given by the Artist.*

T. SUNDERLAND. *Given by the Misses Sunderland and Mr. M. L. Sunderland.*

H. TONKS (11). *Given by Mr. and Mrs. Collins Baker.*

L. TURNBULL. *Given by Mr. Leigh Ashton.*

D. BOMBERG.

F. CERAMANO (2).

J. S. COTMAN.

A. DEVIS, attributed to.

W. ETTY.

W. E. FROST.

W. KANGIESSER.

J. RUSKIN.

JAMES SEYMOUR.

J. R. SMITH.

P. VAN LOO.

D. LOW.

SKETCH-BOOKS

SKETCH-BOOK of Arthur Tucker. *Given by Mrs. A. Tucker.*

COSTUME

ENGRAVINGS (4) of Neapolitan costume. *Given by Dr. J. McGregor.*

ENGRAVINGS (3) of costume. *Given by Mr. A. Laws.*

ALBUM of drawings of costume, etc. c. 1710.

CHINESE AND JAPANESE ART

JAPANESE SCREENS (3). *Bequeathed by Mr. Charles H. Shannon, R.A.*

MISCELLANEOUS

SEASON TICKETS for Crystal Palace, 1851, 1854. *Given by Mrs. E. Williams.*

MEDALLION PORTRAIT OF DR. E. HAWES BY W. RIDLEY. *Given by the Executors of the late Mrs. M. A. Fox-Hawes.*

ALBUM of Christmas Cards. *Given by Mr. A. Ashford King.*

VALENTINES (4). *Given by an anonymous donor.*

GREETING CARDS (6) and engraved notepaper (12 sheets). *Given by Mr. W. E. C. Heap.*

CHILDREN'S GAMES (early 19th century) and trade card. *Given by Mr. C. Lawson Smith.*

COPY of De Wint's "Cottage and Harvesters" by A. H. L. Elphinstone. *Given by Mr. L. Hardy.*

ENGRAVINGS (2) of papal ceremonies. *Given by Mrs. C. M. Wilson.*

PLACARDS (2) for the Reform Bill and the Coronation of King William IV. *Given by Miss Alice Collin.*

PRINTS (15) by Kronheim and other Baxter Licensees. *Given by Mr. A. R. Harvey.*

MODERN IMPRESSIONS (14) of copper-plates of "The Child's Theatre". *Given by Mr. C. H. Perry.*

MODERN IMPRESSIONS (2) from original wood blocks by M. Holbein. *Given by Mr. Campbell Dodgson, C.B.E.*

UNCUT WOOD BLOCK. *Given by Mr. Charles Emanuel.*

WOOD BLOCKS (2) for printing textile fabrics.

PLAYING CARDS. English, c. 1830. *Given by L. J. Frost.*

PLAYING CARDS. *Given by Mr. W. Thorpe Haddock.*

WATCHMAKERS' TRADE PLATES (81). *Given by Mr. Higford Griffiths.*

ENGRAVED TRADE CARD (E. 400-B.3). *Given by Mrs. M. N. Crowdy.*

DEPARTMENT OF PAINTINGS

MINIATURES

MRS. JANET BARROW. Portrait of Frederick Dickens (1820-1868), brother of Charles Dickens. Mrs. Barrow was their aunt.

JOHANN GRUND. Portrait of Rosa Birkenruth, 1848. *Bequeathed by Miss Helen Birkenruth.*

V R (Unidentified 17th-century artist). Portrait of a Man.

DIANA DIETZ (MRS. HILL), probably by. Portrait of Mary Steuart, afterwards Mrs. Timothy Powell (1767-1810). *Bequeathed by Charles Steuart Betton.*

WILLIAM MARSHALL CRAIG. Portrait of a Military Officer, 1815.

THOMAS RICHMOND. Portrait of a Girl. *Given by Miss Satchell.*

A V D (Unidentified Dutch 17th-century artist.) Portrait, in

oils on copper, of a Lady, c. 1645-50. *Purchased with the Funds of the R. H. Stephenson Bequest.*

ANONYMOUS. French, c. 1740-50. Portrait of Pierre-Jean Mariette (1694-1774).

PLUMBAGO

SAMUEL BULKELEY, attributed to. Portrait of a Clergyman. *Purchased with the Funds of the R. H. Stephenson Bequest.*

SILHOUETTES

HOUGHTON. Portrait of John Steuart (b. 1776). *Bequeathed by Charles Steuart Betton.*

HOUGHTON. Portrait of Elizabeth Steuart (b. 1773). *Bequeathed by Charles Steuart Betton.*

WATER-COLOUR PAINTINGS

JAMES GREEN. Portrait of a Lady.

THE LIBRARY

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SCULPTURE

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MISCELLANEOUS

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liche Kunstsammlung; BELGRADE, Musée Ethnographique; BERGEN, Museums Bibliothek; BERLIN, Deutsches Museum, Markisches Museum, Preussisches Akademie der Kunst, Staatliche Museen; BERNE, Musée Gutenberg, Historisches Museum, Kunsthalle; BOLOGNA, Galleria d'Arte Moderna; BOMBAY, Prince of Wales Museum; BONN, Kunsthistorisches Institut der Universität; BORDEAUX, Bibliothèque Municipale; BOSTON, Isabella Stewart Gardner Museum, Museum of Fine Arts; BRISTOL, Museum and Art Gallery; BRUSSELS, Institut Belge des Hautes Etudes Chinoises, Musées Royaux d'Art et d'Histoire, Palais des Beaux Arts, Société Royale d'Archéologie; BUCHAREST, Muzeul Toma Stelian; BUDAPEST, Hungarian Libraries Board, Hungarian Museum of Fine Art, Magyar Tudományok Akadémia; BURMA, Archaeological Survey; CAIRO, Musée Copte; CAMBRIDGE (Mass.), Fogg Art Museum; CEYLON, Archaeological Survey; CHICAGO, Field Museum of Natural History; CHISLEHURST, Cranmore Ethnographical Museum; CINCINNATI, Art Museum; CLEVELAND, Museum of Art; CLUJ, La Universitatea; COLOGNE, Erzbischöfliches Diözesan-Museum; COLORADO, University; COPENHAGEN, Statens Museum for Kunst; DELHI, Archaeological Survey of India; DETROIT, Institute of Arts; DRESDEN, Staatliche Skulpturensammlung; DUBLIN, National Museum of Ireland; DURBAN, Museum, Natal Technical College; EDINBURGH, National Gallery of Scotland, Society of Antiquaries of Scotland; FLORENCE, Uffizi; FONTAINEBLEAU, Musée National; FRANKFURT-AM-MAIN, Städtisches Historisches Museum; GENEVA, Musée d'Art et d'Histoire; GÖTEBORG, Röhsska Konstslöjdmuseet; HAARLEM, Frans Hals Museum; HAGUE, Gemeentemuseum; HANNOVER, Landesmuseum; HARTFORD (Conn.), Wadsworth Athenæum; HASTINGS, Museum; HELSINKI, Finsk Fornminnesföreningen; HULL, Museum; HYDERABAD, The Minister for Education, H.E.H. The Nizam's Government; ISTANBUL, Musées d'Istanbul; LAHORE, Central Museum; LEIDEN, Rijksmuseum voor Volkenkunde; LEIPZIG, Museum der bildenden Künste, Städtisches Kunst-

gewerbemuseum; LENINGRAD, State Hermitage Museum; LIMA, Museo Nacional; LONDON, British Museum, Burlington Fine Arts Club, County Council, Courtauld Institute of Art, Department of Overseas Trade, Imperial War Graves Commission, London Museum, National Art-Collections Fund, National Gallery, Patent Office, Royal Institute of British Architects, Royal Society of Arts, Society for the Protection of Ancient Buildings, Tate Gallery, University Library, Warburg Institute; LUND, Kulturhistorisk Förening; LWOW, Museums; MADRAS, Government Museum; MALMO, Museum; MANCHESTER, John Rylands Library; MANNHEIM, Städtisches Schlossmuseum; MARSEILLES, Musée Cantini; MELBOURNE, Public Library of Victoria, Royal Victorian Institute of Architects; MEXICO, Departamento de Monumentos; MILAN, Galleria d'Arte Moderna; MINNEAPOLIS, Institute of Arts; MOSCOW, Academy of Architecture, Museum of Fine Arts, Tret'yakovskaya Gallereya; MUNICH, Kunstverein; MYSORE, Archaeological Survey; NEW YORK, Albright Art Gallery, Columbia University, Cooper Union Museum, Frick Collection, Hispanic Society, Metropolitan Museum of Art, Museum of Living Art, Pierpont Morgan Library, Whitney Museum; NOTTINGHAM, Museum and Art Gallery; OSLO, Universitets Oldsaksamling; OXFORD, Ashmolean Museum; PARIS, Bibliothèque Nationale, Byzantine Institute, Musée des Arts Décoratifs, Musée d'Ethnographie, Musée Galliéra, Musées Nationaux, Palais National des Arts, Université; PEIPING, National Library; PHILADELPHIA, Franklin Institute, Pennsylvania Museum, University of Pennsylvania Museum; REIMS, Académie Nationale; RHODE ISLAND, School of Design; RICHMOND (Va.), Virginia Museum of Fine Arts; ROME, Ecole Française; ROTTERDAM, Boymans Museum; ST. LOUIS, City Art Museum; SALZBURG, Städtisches Museum; SAN FRANCISCO, M.H. de Young Memorial Museum, Museum of Art; SAN MARINO, Henry E. Huntington Library and Art Gallery; SOFIA, Institut Archéologique Bulgare, Musée National

d'Ethnographie; SPRINGFIELD, Museum of Fine Arts; STOCKHOLM, Kungl. Vitterhets Historie och Antikvitets Akademien, National Museum, Nordiska Museet, Ostasiatiska Samlingarna, Palais Royal; STRASBOURG, Musées Municipaux; STUTTGART, Landesgewerbemuseum; SYRACUSE, Museum of Fine Arts; TARTU, Université de Tartu, Eesti Rahva Museum; TOKYO, Imperial Household Museums, Institute of Oriental Ceramics, Japanese Association of Museums, The Toyo Bunko; TOLEDO, Museum of Art; TORONTO, Art Gallery, Royal Ontario,

Museum of Archaeology; ULM, Museum der Stadt; UPSALA, University; URBANA, University of Illinois; UTRECHT, Aartsbisschoppelijk Museum; VIENNA, Albertina, Kunsthistorisches Museum, Oesterreichisches Museum; WARSAW, National Museum; WASHINGTON, Corcoran Gallery of Art, Library of Congress, National Commission of Fine Arts; WIESBADEN, Gemäldegalerie; WORCESTER (U.S.A.), Art Museum; ZAGREB, Musée Ethnographique; ZURICH, Kunstgewerbemuseum, Kunsthau, Schweizerisches Landesmuseum, Zürcher Kunstgesellschaft.

DEPARTMENT OF METALWORK

MATÉ-POT, silver, South American; 18th century. *Given by Miss F. Kemmis-Betty.*

KODZUKA, shakudō. By Natsuo. *Given by his sisters from the collection of the late F. J. Peplow.*

DROP-HANDLE, bronze, with silver and enamel decoration. Japanese. *Given by Capt. Francis Buckley.*

NECKLACE, silver. Sardinian; 19th century. *Given by Miss Dorothea M. A. Bate.*

RING, gold, set with an onyx and diamond sparks. English; late 17th century. *Bequeathed by Miss H. Birkenruth.*

LID OF A CLOCK-WATCH, engraved brass. French; dated 1630. *Given by the Salisbury, South Wilts and Blackmore Museum.*

FIGURE OF A BUDDHIST DIVINITY, bronze. Chinese; Ming dynasty. *Given by Mr. Walter H. Samson.*

RAPIER, with plain steel hilt. German; about 1600. *Given by Mr. W. G. Ullathorne.*

GUN, matchlock. Japanese; 17th century. *Given by Mr. E. J. L. Gardiner.*

A COLLECTION OF JAPANESE METALWORK. *Bequeathed by Alfred Dobrée.*
G*

SWEETMEAT SPOON. English; about 1660. EAGLE'S FEATHER CADDY-SPOON, silver. London hall-mark for 1843-4. *Both given by Mr. and Mrs. Norman Gask.*

PAIR OF FIGURES, iron coated with realgar. Chinese. *Bequeathed by Ralph Walter through the National Art-Collections Fund.*

TOAST-RACK. Sheffield Plate. *Bequeathed by Mrs. F. A. L. Bram-Stoker.*

PAIR OF LAMPS, brass. Japanese. *Given by Miss Ethel Quinton.*

LANTERN, iron, with brass mounts. Italian; 17th century. *Given by Miss Ethel Gurney.*

CROSS AND NECKLACE, silver-gilt, with enamel. French; 19th century. *Bequeathed by Mrs. M. P. Brocklebank.*

PAIR OF EARRINGS, gold set with cameos. English; 19th century. *Given by Miss Jessica M. Turner.*

LOCKSMITH'S SIGN, iron. French; 18th century.

COLLECTION OF STEEL SNUFFERS. Flemish; 18th century.

PAIR OF CANDLESTICKS, brass. Flemish; about 1760.

TWO ORNAMENTS, cast brass. English; about 1700.

TWO PAXES. Italian; 16th century.

FORK, brass. Italian; 17th century.

SEAL, steel. Italian; 17th century.

FIRE-STEEL. Italian; 18th century.

KNITTING-NEEDLE HOLDER. Italian; 18th century.

COLLECTION OF BOWLS AND DISHES, brass. German; early 16th century.

ointment flask, bronze. Persian; 13th century.

FOUR ARROW-HEADS. Japanese.
All given by Dr. W. L. Hildburgh, F.S.A.

A COLLECTION OF KOREAN METALWORK, chiefly bronze. 9th century.

RING, gold set with an intaglio. About 1300.
Bequeathed by Mrs. Cecil Firth.

HINGE, wrought iron. English; 15th century.
Given by Mr. H. C. Wolton.

DEPARTMENT OF TEXTILES

COSTUMES AND ACCESSORIES

BOOTS (pair), child's, leather trimmed with velvet. English; mid-19th century. *Given by Mrs. A. J. Swinton.*

BUSTLE, cotton and horse-hair material. English; 1870-5. BUSTLE, covered with blue cotton. French; c. 1885. *Both given by Miss B. V. Cooper.*

BUSTLES (2), cotton cover. English; 1880-90. *Given by the Misses O. M. and A. M. Johns.*

COURT DRESS, blue embroidered net over cloth of silver. English; 1934. COURT DRESS, cloth of silver embroidered with glass pearls. English; 1934. *Both given by H.M. Queen Mary.*

DOLL, dressed. English; c. 1850. *Given by H.M. Queen Mary.*

DOLL, dressed. English; mid-19th century. *Given by H.M. Queen Mary.*

DRESS AND PETTICOAT, satin and velvet. English; 1888-9. *Given by Miss Sophie B. Steel.*

DRESS AND TWO BONNETS. English; 1885-90. NIGHT-DRESS AND PAIR OF DRAWERS. English; last quarter of the 19th century. *All given by the Misses O. M. and A. M. Johns.*

DRESS, blue silk. English; 1868-70. *Given by Miss Mary Coo.*

DRESS, grey velvet, trimmed silk. English; 1875-6. *Given by Miss B. V. Cooper.*

DRESS, muslin and lace. English; 1910. DRESS, embroidered satin. French; 1910. HAT, straw, trimmed ostrich feathers. English; 1910. HAT, straw covered with silk, with feather. English; 1912-13 (?). *All given by the Viscountess Gladstone.*

DRESS, printed cotton. English; 1812-15. *Given by Miss A. M. Littler.*

DRESS, silk. English; c. 1854. HAT, girl's, straw. English; 1815-20. *Both given by Miss Edith Tucker.*

DRESS, silk. English; 1868-70. *Given by Miss E. Beard.*

HEAD-DRESS, blue linen, drawn-work. Danish (Amager); 19th century. *Given by Mrs. G. Wandel.*

LEGGINGS (pair), leather. Spanish; late 19th century. SLEEVES (pair), silk on wool. Armenian (Lake Van); late 19th century. *Both given by Captain Richard Ford.*

PETTICOAT (panel for), silk on linen. Traditionally worked by Betty Taylor, daughter of Francis Taylor of South Littleton, near Evesham, for the Court of Charles II. *Given by Miss Amy E. Tomes.*

ENGLISH EMBROIDERIES

COVERLET, silk on silk damask. English; early 18th century. *Given by Mrs. John Lutyens.*

FOOTSTOOL, wool on canvas. English; c. 1842. *Given by Miss Mabel H. Gillett.*

PANEL, wool and silk on linen. English; second half of the 19th century. *Given by Mrs. Woodhouse.*

EUROPEAN EMBROIDERIES

AMICE APPAREL, silk and metal thread on satin. Italian; 18th century.

APRON, wool tapestry-woven. Bulgarian; 19th century. HEAD-DRESS, wool on cotton. Macedonian; 19th century. PANEL, silk on linen, Bulgarian; 18th century. SOCKS (pair), knitted red wool. Bulgarian; 19th century. WOVEN PANEL, wool and cotton. Bulgarian; 20th century. *All given by Miss Rose E. Draper.*

FLOUNCE, linen on cotton. German; 18th century. SLEEVE RUFFLE, linen on cotton. German; 18th century. *Both given by Mrs. Charles Melland.*

QUILT (part), silk. Italian; early 18th century. *Given by Mrs. G. W. Sanders.*

SAMPLER, silk on linen. Dutch; second half of the 18th century.

FAR EASTERN EMBROIDERIES

HANGING, silk and gilt thread on crepe. Chinese; 19th century. *Given by Mr. John Taylor in memory of Amy Margaret Taylor.*

NEAR EASTERN EMBROIDERIES

PANEL, silk on cotton. Turkish; 19th century. *Given by Mrs. Marjorie Pears.*

PANELS (2), silk on linen. Moroccan; 19th century.

LACE

BAND, drawn-thread work. Italian; 16th century. BAND, reticella. Italian; 16th century. *Both given by Miss Alice Feilding.*

BORDERS (4), needle point lace. French (Alençon); 18th century. *Given by Mrs. H. T. Steward.*

BORDER, macramé work. English; late 19th century. *Given by Mrs. Winifred Kirkby.*

COLLAR, crochet. British; second half of the 19th century. CUFFS (pair), crochet. British; second half of the 19th century. *Both given by Mrs. Edith A. Favens.*

CUFFS (pair), bobbin lace. English (Honiton); early 20th century. FRONT AND COLLAR, bobbin lace. English (Honiton); early 20th century. *All bequeathed by Mrs. Annie C. Covington.*

FLOUNCE, needlepoint lace (Point de Gaze). Brussels; 19th century. *Given by Mrs. V. G. Southcott.*

FLOUNCE, bobbin lace. Brussels; 18th century. *Given by the Misses M. E. B. and L. J. B. Marsham.*

FLOUNCE, needle point lace (Point plat de Venise). Italian; 17th century. *Given by Mrs. E. L. Anstruther.*

HANDKERCHIEF, Nanduty work. Paraguay; 20th century. *Given by Miss Amelia M. Diez.*

QUILT, crochet, white cotton. English; 19th century. *Given by Miss Amy E. Tones.*

MISCELLANEOUS

BUTTON-HOLE CHISELS (3), iron. Italian; 18th century. KNITTING-NEEDLE SHEATHS (2), metal. Italian; 18th century. *Both given by Dr. W. L. Hildburgh, F.S.A.*

DISTAFF, carved wood. Italian (Montepulciano); 19th century. *Given by Miss A. Edith Hewett.*

LACE BOBBIN, bone. European; dated 1758.
 LACE BOBBIN, wood. European; dated 1842.
Both given by Mr. John Taylor in memory of Amy Margaret Taylor.

PATCHWORK

FIRE-SCREEN, satin and velvet patchwork.
 English; 19th century. *Given by Miss Edith Tucker.*

QUILTS (2), silk patchwork. English; 19th century. *Given by Miss Amy E. Tomes.*

PRINTED AND PAINTED FABRICS

COTTON, designed by C. F. A. Voysey, F.R.I.B.A. English; 20th century. *Given by the Artist.*

COTTON, glazed. English; c. 1930. *Given by H.M. Queen Mary.*

COTTON (2 pieces). English; early 19th century. *Given by Mrs. Bertie Wyllie.*

PAINTED SATIN. French; early 19th century. *Given by Mrs. M. E. Percival.*

PAINTED VELVET. English; early 19th century. *Given by Sir Kaye le Fleming.*

TEXTILES FROM BURYING GROUNDS
IN EGYPT

BAND, wool tapestry-woven. Toulounid period (?).

FRAGMENT, wool tapestry-woven. Egypto-Roman; 6th-7th century.

FRAGMENT, woollen cloth. Egypto-Roman; 4th-5th century. *Given by Major H. Howard.*

FRAGMENT, embroidered. Mamluke period (?). WOOLLEN CLOTH. Egypto-Roman; 6th century. WOOLLEN CLOTH (2 pieces). Fatimid-Mamluke period. *All given by Mrs. D. Russell.*

EUROPEAN WOVEN FABRICS

CLOTH, silk and linen. Hispano-Mauresque. *Given by Dr. W. L. Hildburgh, F.S.A.*

COLLECTION OF FURNISHING FABRICS. English 19th century. *Given by Mrs. Bertie Wyllie.*

HORSE-HAIR MATERIAL (2 pieces). English (Lavenham); second half of the 19th century. *Given by Mrs. I. M. Harrower.*

JACQUARD WOVEN PICTURE, silk. French; 19th century. *Given by Mrs. A. M. Breeze.*

NAPKIN, linen damask. Flemish; 17th century. TABLECLOTH, linen damask. English; first half of the 19th century. *Both given by Dr. Bernard Ley.*

NAPKIN, linen damask. Scotch (Hamilton); dated 1714. *Given by Mrs. C. M. Giffard.*

RIBBON, Queen Victoria. English (Coventry); c. 1897. *Given by Mr. J. G. Theasby.*

SHAWL, silk and wool. French; early 19th century. *Given by Mrs. E. M. Frost.*

SILK DAMASK (5 pieces), woven for the Queen's Doll's House. English; 1923. *Given anonymously.*

FAR EASTERN WOVEN FABRICS

SILK AND GILT-THREAD TISSUE, inscribed. Japanese; 19th century. *Given in memory of Major General Sir J. Ronald Leslie Macdonald, K.C.I.E.*

SILK BROCADE, inscribed. Chinese; 19th century. SILK TISSUE, inscribed. Chinese; 19th century. SILK TISSUE, Chinese; 19th century. *All given in memory of Major General Sir J. Ronald Leslie Macdonald, K.C.I.E.*

DEPARTMENT OF FURNITURE AND WOODWORK

ENGLISH

- SPINNING-WHEEL, carved and turned walnut. About 1700. *Given by Mrs. C. E. Barrett-Lennard.*
- PAIR OF CUP-AND-BALL STICKS, painted birchwood. About 1820. *Given by Mrs. R. O. Ackrley.*
- PORTIONS OF DADO RAIL, carved pinewood. From Nos. 6-7, Adelphi Terrace, and No. 7, John Street, Adelphi. About 1770. *Given by Mr. W. H. Rogers.*
- MODELLED PLASTERWORK (PORTION OF). From Dogmersfield Park, Hants. About 1730. *Given by Mr. J. Baird.*
- SPINNING-WHEEL, oak. Stamped: JAMES CAMERON. Scottish; early 18th century. *Given by the Baroness Rosenkrantz.*
- TABLE, mahogany. With pen and ink decoration. Signed: *Henzell Gouch*. Dated, 1815. *Given by Mrs. Simon Green.*
- PAIR OF HALL-CHAIRS, painted birchwood. Formerly at David Garrick's Villa at Hampton. About 1775.
- CANDLESTAND, carved and gilt pinewood. About 1765.
- HALL-CHAIR, mahogany. About 1785. *Given by Mr. Arthur Laws.*
- PAIR OF DIABOLO STICKS, hickory. About 1870. *Given by Miss Willoughby.*
- PORTIONS OF DADO RAILS (16), CHAIR LEGS (4), CHAIR ARMS (2). 18th century. *Given by Mr. H. A. Van Winsum.*
- CELLARET, mahogany. About 1795. *Given by Mr. Eric M. Browett in memory of his wife Ada Mary Browett.*
- SPICE-CABINET, carved oak. Late 17th century. *Given by Mr. Eric M. Browett in memory of his wife Ada Mary Browett.*
- PAIR OF KNIFE-CASES, mahogany, inlaid with various woods. About 1775. *Given by Mr. Eric M. Browett in memory of his wife Ada Mary Browett.*
- CHILD'S ARM-CHAIR, carved mahogany. About 1770. *Given by Mr. Eric M. Browett in memory of his wife Ada Mary Browett.*
- STAIR-BRACKET, carved mahogany. About 1770. *Given by Mr. Eric M. Browett in memory of his wife Ada Mary Browett.*
- CHAIR, carved mahogany. "Ladderback" type. About 1765. *Given by Mr. Eric M. Browett in memory of his wife Ada Mary Browett.*
- CHAIR, carved mahogany. Honeysuckle cresting and ribbon-bow splat. About 1770. *Given by Mr. Eric M. Browett in memory of his wife Ada Mary Browett.*
- ARM-CHAIR, carved mahogany. Shield-back with foliage, and serpentine-fronted seat. About 1785. *Given by Mr. Eric M. Browett in memory of his wife Ada Mary Browett.*
- SPICE-MILL, mahogany and rosewood. About 1800. *Given by Mrs. Wyatt-Paine.*
- CORNER-CUPBOARD, carved oak. About 1760.
- VIOLIN BOW. Pernambuco wood. 19th century. *Bequeathed by Mrs. Beatrice Mulgan.*
- BONNET-STAND, mahogany and various woods. About 1795. *Given by Mr. Sannyer Atkin.*
- BRACKET IN THE FORM OF A LION, carved oak. Early 17th century.

PANELLING, painted oak. About 1600. *Given by Mr. P. O. King.*

CHILD'S CHAIR, yew and elm. "Windsor" type. About 1770. *Given by The Marchioness of Bristol.*

CONTINENTAL, ETC.

BOX (*Trafa-öskjur*), stitched and carved pine-wood. Inscribed in Icelandic capitals: *ÞOOREIYA: IOONS: DOOTER: A: ØSKIURNAR: MED: RIETTU: OG: ER: UEL: A: [sc. KOMIN]* ("Thoreija, John's daughter, owns the box rightly and is well [come by it]"). Icelandic; about 1700. *Given by Mrs. Lilian Albert.*

BARREL-TAP, pearwood carved in the form of a dolphin's head. French; early 18th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

CUPBOARD-DOOR, carved and inlaid oak. Spanish; 16th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

FRAGMENT OF PANEL, carved oak. Spanish; about 1500. *Given by Dr. W. L. Hildburgh, F.S.A.*

FRAME, wax squeeze. Italian; late 15th century. *Given by Sir Kenneth Clark, K.C.B.*

CHAIR, carved mahogany. Dutch; about 1725. *Given by Mr. Eric M. Browett in memory of his wife Ada Mary Browett.*

PILASTER, carved walnut. French; mid-17th century. *Given by Mr. Eric M. Browett in memory of his wife Ada Mary Browett.*

SHEATH FOR INSTRUMENTS, carved boxwood. German; late 16th century. *Given through the National Art-Collections Fund by Colonel Frederick Dudley Samuel, D.S.O., and Mrs. Samuel.*

AXLE ORNAMENT, carved and painted walnut. Inscribed: *GIUSEPPE BRUCATO E FIGLI S AGATA MILITELLO*. Sicilian (Cephalu); late 19th century. *Given anonymously.*

TWO PANELS, carved oak. French (?); early 16th century.

NEAR EASTERN

MIRROR CASE, *Papier mâché*, painted in lacquer colours and gilt with Christian scenes. Persian; about 1775. *Given by Mr. Eric M. Browett in memory of his wife Ada Mary Browett.*

FAR EASTERN

TWO BOXES, wood decorated with *awabi*-shell inlay in light and dark-brown lacquer ground. Japanese; about 1700. *Bequeathed by Mr. C. H. Shannon, R.A.*

SCREEN, lacquer, Japanese; 19th century. *Given by the late J. A. Kingdon.*

INDIAN SECTION

JAIN TIRTHANKARA, marble. Gwalior (?); 11th century. *Given by Dr. D. B. Harden.*

AGNI, schist. Gandhara; 5th century A.D.

SIVA AND PARVATI, cast copper. Nepal; 18th century.

FOUR BRONZE FIGURES (Siva, Vishnu and Balakrishna). Southern India.

MARICHI, bronze. Kashmir; 8th century. *Given by Mr. K. de B. Codrington.*

COLLECTION OF BRASS TOYS. 19th century.

SIX WATER-COLOUR PAINTINGS of Central Provinces, by J. A. Temple. Early 19th century.

DEPARTMENT OF CIRCULATION

CERAMICS

BOWL AND DISHES (2), porcelain painted in underglaze blue. Chinese; period of the Emperor Wan-Li (1573-1619). *Given by Mrs. Harold Barder.*

DISH, earthenware, painted in colours under a clear glaze. Syrian (Rakka); 13th or 14th century. *Given by the Hon. Lady Hood.*

MUGS (2), earthenware, printed in colours and made in anticipation of the coronation of King Edward VIII. Designed by Eric Ravilious. English (Etruria); modern. *Given by the makers, Messrs. Josiah Wedgwood and Sons.*

VASE AND BOWLS (2), earthenware, painted and glazed. Designed by Gwladys M. Rodgers. English (Clifton Junction, Manchester); modern. *Given by the makers, Messrs. The Pilkington Tile and Pottery Co.*

BOWL, earthenware, painted in black under a turquoise glaze. Syrian (Rakka); 12th or 13th century.

EWER, earthenware, with incised decoration under a turquoise glaze. Persian; 13th century. (Plate 34d).

BOWL, earthenware, the lip decorated with an inscription in relief. Persian; 13th century. (Plate 34b).

BOWL, earthenware, with decoration painted in black under a turquoise glaze. Persian (Sultanabad type); 13th century. (Plate 34c).

VASE, earthenware, painted in black under a clear glaze. Syrian (Rousafa); 13th century. (Plate 34a).

BOWL, earthenware, with incised decoration under a clear glaze. Persian; 10th or 11th century.

JUG AND BASIN, porcelain, painted and gilt. French (Sèvres); 1757.

GLASS

BOWL, with wheel cut decoration. Designed by Baron Hermelin. Swedish (Pukeburg); modern. *Made and given by A/B Arv. Böhlmarks Lampfabric, Stockholm.*

ENTREE-DISH AND COVER, moulded glass. *Made and given by the British Heat-resisting Glass Co.*

BOWL, tinted glass with wheel-cut decoration. Designed by Edward Hald. Swedish (Orrefors); modern.

VASE, moulded glass with wheel-cut decoration. Designed by Vicke Lindstrand. Swedish (Orrefors); modern.

METALWORK

SHUTTLE, steel pierced and engraved. English; late 18th or early 19th century. *Given by Mrs. Faith Parker.*

EARRING, silver, decorated with enamelled plaques set with coloured pastes and gilt. French; 19th century. *Given in accordance with the wish of the late Mrs. M. P. Brocklebank.*

PAINTINGS, PRINTS AND DRAWINGS

ETCHINGS (4) by A. Legros (1837-1911), and (6) by W. Strang (1859-1921); WOODCUTS (4) by W. Nicholson (b. 1872). *Given by Dr. W. L. Hildburgh, F.S.A.*

MEZZOTINT. "Orpheus and Eurydice", by Sir Frank Short, R.A. (b. 1857), after G. F. Watts, R.A. (1817-1904). *Given by Mr. M. N. F. Stewart.*

COSTUME DRAWINGS (2), by Feliks Topolski. *Given by the Artist.*

DRAWINGS FOR STAGE COSTUME AND SETTINGS (11); BOOK ILLUSTRATIONS (3); LITHOGRAPHS (2); By Prof. Ernst Stern. *Given by the Artist.*

LITHOGRAPHS OF WRITING by A. J. Fairbank, H. Hinckley, M. C. Oliver and Rosemary Radcliffe. *Given by the Leicester College of Art.*

LITHOGRAPHS OF WRITING (3), by M. C. Oliver. *Given by the Writer.*

PRINTED SHEETS, designed and given by Mr. Herbert Bayer.

PRINTED SHEETS, designed by Ashley Havinden and given by Messrs. W. S. Crawford.

PACKAGES, BOXES, ETC., designed by Reco Capey and given by Messrs. Yardley.

PHOTOGRAPHS OF OBJECTS (16), designed by Raymond Loewy. *Given by the Artist.*

PHOTOGRAPHS OF WINDOW DISPLAY (10). *Given by Messrs. Harrods, Ltd.*

WATERCOLOUR DRAWING OF STAINED GLASS. "The Creation of the Animals" from a window in the church of St. Madeleine, Troyes, by John Trinick.

LITHOGRAPH. "Maisons dans la Cour", by Pierre Bonnard (b. 1867).

WATERCOLOUR DRAWING. "Sunflowers", by Jacob Epstein.

TEXTILES

Embroideries

QUILT (part of), silk. Italian; early 18th century. *Given by Mrs. G. W. Saunders.*

PANELS (4), wool, embroidered in coloured silks. Armenian; 19th century. *Given by Captain Richard Ford.*

PANEL, cotton, embroidered in coloured silks. Turkish; 19th century. *Given by Mrs. Marjorie Pears.*

PANEL, "The Magic Garden", decorated in appliqué and with embroidery. Designed and worked by Mrs. Rebecca Crompton. English; modern.

Lace

LACE BAND. Italian; second half of 16th century. *Given by Miss Alice Feilding.*

LACE BORDERS (3). French (Alençon); second half of the 18th century. *Given by Mrs. H. T. Steward.*

Printed and Woven Fabrics

BROCADE, silk. English (Spitalfields); middle of 18th century. *Given by Miss M. G. Philbrick.*

HANGINGS (parts of 3), cotton and wool damask. English; middle of 19th century; HANGING (part of), cotton, printed in colours. English; early 19th century. *Given by Mrs. Bertie Wyllie.*

BROCADES (2), CURTAIN (part of), AND PRINTED FABRICS (2). English; late 19th century. Designed and given by Mr. Sidney G. Mawson.

HEAD-DRESS and strips from five head-dresses, embroidered in coloured wools and tapestry-woven in coloured silks respectively. From the Banat. Central European; 19th century. *Given by The Trustees of the British Museum.*

FABRICS (9). Woven in coloured cotton. Ancient Peruvian (before the Spanish Conquest). *Given by Mr. George Sumner.*

WOODWORK

CHEST, oak. English (possibly East-Anglian); early 16th century. The lid is of later date.

LOANS

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

HER MAJESTY THE QUEEN was graciously pleased to lend to the "Kings and Queens of England" Exhibition marble busts of Charles I and William III. These fine examples of English portraiture date from late in the 17th century, the Charles being a copy of the bust by Bernini lost in the Great Fire at Whitehall in 1698, and the William III probably the work of Edward Pierce.

Other important loans included a painted wood statuette of Mary Magdalene from a group of the Crucifixion, German work of the first half of the 16th century, lent by Lord Wharton; a collection of wax portraits by Catherine Andras (b. about 1775; d. after 1824), modeller in wax to Queen Charlotte, lent by Captain Bruce S. Ingram, O.B.E., M.C.; a charming French or Flemish box-wood relief of Judith with the head of Holofernes, dating from the end of the 16th century, lent by Miss L. Maclean; a terracotta statuette of Achilles Arming by Thomas Banks (b. 1735; d. 1803), lent by Miss Louisa M. Pott; and an exceptionally beautiful stone relief of a Bodhisattva from the Cave temples of Lung Men, lent by the Museum Von der Heydt. Dr. Hildburgh added further examples to his Collection, including two important English alabaster reliefs of the 15th century, a number of ivory carvings, and a large allegorical group by the sculptor, Francesco Bertos, working in Venice early in the 18th century.

DEPARTMENT OF CERAMICS

Mr. H. T. G. Watkins lent a large collection of Staffordshire blue-printed ware.

DEPARTMENT OF TEXTILES

The Earl of Ancaster lent two important costumes. The first, the earliest recorded English costume, a man's velvet suit of about 1600, has been with some reason associated with James I; the second, an embroidered silk doublet of about 1625, is said to have been worn by Charles I.

DEPARTMENT OF WOODWORK

Mrs. S. W. Roskill lent two settees and six armchairs, gilt, upholstered with Beauvais tapestry; this suite, of which the covers are unusually brilliant in colour, is French and dates from about 1770.

APPENDIX A

REPORT ON THE MUSEUM FOR THE YEAR 1937

THE special Coronation Exhibition of "Kings and Queens of England" was probably the most important special exhibition held during the year. The exhibition was open for four months during the summer, and proved popular with a large number of visitors from abroad as well as those at home. Other exhibitions which attracted notice were the exhibition of Hungarian Graphic Art, opened by His Excellency the Hungarian Minister in May, the exhibition of works by C. F. Annesley Voysey, the Library's annual exhibition of Modern Typography and lastly the special exhibition of the Ada Mary Browett Memorial Gift of English Furniture and other miscellaneous works of art. In addition there were the usual exhibitions of the Royal College of Art Sketch Club and the exhibition held under the auspices of the Civil Service Arts Council.

A series of concerts and poetry recitals under the auspices of the League of Arts was given in the Lecture Theatre during the autumn and winter.

PUBLICATIONS AND PHOTOGRAPHS

The following publications, etc., were issued during the year:

Review

Annual Review, 1936.

List

List of Accessions to the Department of Engraving, Illustration and Design and the Department of Paintings, 1936.

Guides

Persian Embroideries (reprint).

Persian Woven Fabrics (revised edition).

Short Guide to the Museum (revised edition).

Exhibition Catalogue

Kings and Queens of England, 1500-1900.

Picture Books

- P.B. No. 4. English Chairs (reprint).
P.B. No. 21. Raphael Cartoons (reprint).
P.B. No. 54. English Costume, Part I, 17th century.
P.B. No. 55. English Costume, Part II, 18th century.

Cards

Four new subjects were issued as photographic cards.
Fifteen new subjects were issued as coloured cards.
Twelve coloured postcards were reproduced in the form of traditional Christmas Greeting Cards.

Photographs and Lantern Slides

6319 photographs were sold in 1937, as against 7,059 in 1936.
494 lantern slides were sold during the year.

VISITORS AND STUDENTS

The total number of visitors to the Museum, including the Indian Section, was 763,439; of these 634,296 attended on weekdays and 129,143 came on Sundays. In 1936 the total number was 859,969, of whom 163,922 came on Sundays. There was thus a decrease of 96,530 in the total attendance compared with the previous year; the weekly average attendance decreased from 16,538 in 1936 to 14,682. The total number of visitors to the Indian Section was 90,838 in 1937, and 99,250 in 1936.

The children's holiday classes have been held as in previous years by the Established Guide Lecturer, Miss Marion Thring, who has been assisted by voluntary helpers from Secondary Schools.

The total number of visitors conducted by the Official Guide Lecturers in the daily tours in 1937 was 12,282, and a further 1,448 persons were conducted in special parties, giving a total of 13,730 as against 14,892 in the Victoria and Albert Museum in 1936.

STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS
1937, 1936, AND 1935

Month	Weekdays			Sundays		
	1937	1936	1935	1937	1936	1935
January	67,026	54,973	53,573	16,734	11,315	9,900
February	48,112	56,623	51,069	13,246	15,399	13,362
March	63,481	50,411	55,467	11,954	17,317	14,622
April	48,030	79,759	63,982	9,477	14,987	11,703
May	54,086	50,538	50,081	9,091	15,761	7,416
June	43,881	54,435	56,129	8,398	10,270	9,071
July	54,562	57,699	50,987	8,773	11,489	6,497
August	54,912	69,626	66,363	9,622	12,345	8,123
September	46,943	53,145	50,154	10,516	12,826	15,927
October	57,471	61,517	59,756	14,664	11,320	12,959
November	51,968	52,731	56,619	9,241	18,408	11,977
December	43,824	54,590	45,215	7,427	12,485	13,934
Totals	634,296	696,047	659,395	129,143	163,922	135,491

THE FOLLOWING FIGURES RELATE TO THE MUSEUM
LIBRARY

	1935	1936	1937
Number of attendances of readers ..	24,655	24,236	24,306*
Volumes issued	67,441	66,684	70,473
Boxes of photographs issued	2,478	1,737	1,344

* Including 321 readers in the Dyce and Forster Libraries.

DEPARTMENT OF CIRCULATION

During 1937 the objects on loan to local institutions (including a certain number issued before 1937, but retained during the year) were as follows: 41,015 works of art, 15,427 lantern slides and 334 books. These were held by 94 Local Museums, 224 Art Schools, etc., 408 Secondary Schools, 37 Training Colleges, and 70 other institutions (56 of which received only slides). The corresponding figures for 1936 were 40,824 works of art, 15,971 lantern slides and 293 books, held by 92 Local Museums, 231 Art Schools, etc., 419 Secondary Schools, 39 Training Colleges and 57 other institutions (42 of which received slides only).

In addition to the above, 208 terminal loans containing 3,182 objects were issued in 1937 as compared with 207 (3,159 objects) in 1936.

APPENDIX B

REPORT OF THE BETHNAL GREEN MUSEUM

ADDITIONS to the collections exhibited at the Bethnal Green Museum were few in number during 1937, and none of them of major importance. Transfers from the Victoria and Albert Museum have taken place in most sections, but the year's activities have been principally concerned with rearrangement and the improvement of conditions under which objects are shown.

Her Majesty Queen Mary graciously presented for the Children's Gallery four illustrated books she had possessed as a child, a miniature work-table in carved ivory, and two wax dolls, as well as several additions to the Reference Library. Two of the books are first issues of *The Baby's Opera* and *The Baby's Bouquet*, published in 1876, and 1878 respectively, which initiated a new phase in the delightful work produced by Walter Crane's designs and Edmund Evans' colour woodcuts—a combination which helped to make the eighteen-seventies a notable decade in the development of the coloured illustration book for children. The miniature work-table, probably of Swiss origin, was an addition to a model room previously given by Her Majesty, and already furnished with a number of pieces in the same style. Of the two wax dolls, one, dated 1844, is reputed to be dressed as the Prince of Wales, afterwards King Edward VII, then a child three years of age. It came originally from Mrs. Steavenson, of Bicton Heath, Shrewsbury, and the record with it stated that a clever needlewoman "had charge of the little Prince, and dressed this doll stitch by stitch to be exactly like what he wore at the time". The second doll was bought at the Dublin Exhibition in 1853, and is said to represent H.R.H. The Princess Louise, Duchess of Argyll, as an infant.

A beautifully fitted workbox of alabaster with ormolu mounts and containing also a musical box was given by Canon W. A. P. Cust (Fig. 3). It is English, of about 1830, and had originally belonged to Emma Countess Brownlow (1791–1872), when a Lady of the Bedchamber to Queen Adelaide. A small footstool embroidered in tent stitch with coloured wools, an exceptionally charming example of its kind and period, has associations of a similar interest. For it was worked in 1842 by the great-grandmother of the donor, Miss Mabel H. Gillett, as the facsimile of a stool made for Queen Adelaide to present to the infant Princess Royal, Queen Victoria's eldest daughter.

A heavy bracelet of gold and hairwork, the centrepiece forming a locket chased with a floral design, was given by Mrs. Violet E. Ellis. It is English, of about 1860, and the locket contains a portrait possibly of the original donor, displaying features characteristic of that date.

Additions by transfer from the Victoria and Albert Museum were made to the collection of costumes, to amplify and make more comprehensive its review of English dress from the most prosperous period of Spitalfields silk weaving to the end of the 19th century. Two new acquisitions were made to this section—a morning dress of printed cotton, English, of about 1812 to 1815, given by Miss A. M. Littler; and a Victorian dress of violet silk, having an overskirt and apron, and trimmed with silk fringe and satin ribbon bows, the gift of Miss Mary Coe. Its date is about 1870.

The Museum contains many interesting features associated with Huguenot refugees, particularly of those who, with their crafts of silk weaving and woodwork, settled eastward of the London wall. Mr. F. J. Thompson presented to this side of the collections a nutmeg grater of carved chestnutwood in the shape of a shoe, which his Huguenot ancestors had brought with them when they fled from France on the Revocation of the Edict of Nantes in 1685. The style of shoe and the wood-carving indicate its origin as a little anterior to that date.

Several additions were made to the pottery group in the collection of modern industrial art. Colonel K. Dingwall, D.S.O., presented, through the National Art-Collections Fund, representative pieces in porcelain and stoneware made by Margaret Rey, Anne R. Potts, John and Vivian Cole of Blackheath, and Messrs. Bullars Limited of Milton, Stoke-on-Trent; the Pilkington Tile and Pottery Company gave a jar thrown by E. T. Radford, two bowls painted by Gwladys M. Rodgers, and a bowl and jar decorated by W. S. Mycock; whilst the special products of Coronation Year in commemoration pottery are represented by a cream-coloured earthenware beaker made by Messrs. Minton, given by the London County Council, and a Wedgwood mug designed by Eric Ravilious, the gift of Mrs. G. W. Armitage. Mrs. Greta Lisa de Snellman-Jaderholm added to the modern continental group a tray of crackled white enamelled earthenware, made and painted by herself at Helsingfors, Finland, in 1936, as well as a covered blue glass jar of her own original design.

The thirteenth annual exhibition of Paintings and Drawings by Members of the Bethnal Green Men's Institute was held during the summer. It was opened on June 21st by the Rt. Hon. the Earl Stanhope, K.G., President of the Board of Education. A further selection of prints from the Konody Library was exhibited during the autumn.

During the year 219 educational visits were made to the Museum from 52 schools chiefly of east and north-east London, with a total of 5,465 scholars

and 245 teachers. This shows a decrease of 803 scholars and 4 teachers from the corresponding figures for 1936, largely due, as may be noticed, to the smaller size of the individual parties accompanying each teacher (an average of 22.25 for each teacher in 1937, against 25.16 in 1936). To make up the above total, 4,153 scholars, accompanied by 168 teachers, attended lectures provided by the Museum; 709 scholars were brought by 41 teachers to make drawings and paintings from objects exhibited in the galleries; and 603 scholars, accompanied by 36 teachers, came on ordinary school study visits not requiring special facilities. The Museum lectures, organised in a definite attempt to meet the requirements of schools within the region of the Museum's influence, were on subjects selected by head teachers from a limited list prepared for the purpose. Of 154 prearranged subjects, 70 were concerned with technique and craftsmanship, 48 with art in relation to history and geography, 25 with appreciation of art, and 11 with methods of using the Museum collections to the best educational advantage.

Readers and inquirers using the Reference Library during the twelve months numbered 501.

The total number of visitors for 1937 was 287,560, made up as follows: weekdays, 194,784; evenings (Mondays and Thursdays, 5 p.m. to 10 p.m.), 15,568; Sundays, 77,208. The visitors during 1936 numbered 281,725, so that this year records a slight increase of 5,835. The heavy decline of late years in the number of children of school age in London has naturally had its effect upon the total attendance at the Bethnal Green Museum, where children have normally formed a large percentage of the visitors. This decline is only partly made up at present by the additional visitors now coming from further afield.

